

The Modern Language Journal

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NOTE—Readers are reminded that the relative order of articles in the *Journal*, does not necessarily carry implications as to the comparative merits of contributions. The *Journal* is equally grateful to all its contributors, past, present, and potential, for their co-operation.

The Modern Language Section

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(Author's summary.—Those responsible for the success of modern language conferences should take into account the more practical and immediate problems of the profession, especially of the younger teachers.)

LEO L. ROCKWELL'S excoriating contribution to the February, 1941, issue of the *Modern Language Journal* bids for some sort of response. It is true that the language section of educational conferences is too often a dead affair. We of the rank and file are well aware of it and maybe we have the answer. We wonder why the programs are so devoid of practical interest, except perhaps to the university leaders themselves. How seldom do the questions suggested by Professor Rockwell, especially those concerning class-room procedure where most of our thought is centered, find a place?

From time to time some of us have been caught in a meeting of the language section and out of forbearance or courtesy have sat through long book reviews by well-meaning native scholars, and have been bored by labored accounts of investigations connected with problems of linguistic research, experiences which give us the impression that the main purpose of the conference is to add a few more square yards to the verbal landscape of our educational background rather than to throw a ray of light into the problems of our daily struggle. All the while we have had in mind our classes of excited bronco-busting high school sophomores whom we are vainly trying to enlighten and interest in the first essentials of language learning so necessary to their future progress. We have had before us the seriousness of our tasks: to keep down the number of unhappy failures and prepare as many of the young bloods as possible for further study in college. No matter what the subject, whether it be mathematics, chemistry, English or art, about all we can hope to accomplish in high school is to furnish our students with the fundamentals upon which to build. Dear Teacher or Chemist, how much of anything did you know when you left high school?

It seems to us that most of the articles we read and the speeches we hear, when they touch upon things that interest us, assume that all of our students are hardworking, eager youngsters with no other thought than to master French or Spanish, as the case may be, while the discouraging truth is that the majority only want a credit and if possible a grade that will keep a stern dad from raising a fuss and refusing the use of the car on Friday nights; or a mark that will keep them on the eligible list for football or basket-ball. They are perfectly normal modern adolescents, who believe there should be an elevator to success; stairs are too hard to climb.

College instructors, getting only the cream of our classes, know little or

nothing of the depressing difficulties with which we contend. How can they know? Their experience is restricted to their own unharried class-rooms with more or less mature students who have already been schooled in the principles of language structure and are well on their way toward their goal.

One unprofitable overworked topic of language conferences has to do with methods for making language learning *easy*. Say what you will, in the brief time allowed us to get a class ready for college we cannot do a satisfactory job with any of the hollow atmospheric proposals now being advertised by enthusiastic bubbling advocates from the self-styled "progressive" clique who have all but monopolized the platform in recent years. Among the proposals the mechanized instructional method stands out prominently. Although the Victrola, the radio and the motion picture have a useful place in the system, they are only petty side shows to the big circus; yet there are higher-ups who would have us believe that we could just as well give over our positions to plugs and sockets and put the school engineer in charge.

Another program number with which we are familiar is the perennially debated question of "objectives," the arguments always coming out at the same place. After all these years we should know what we are trying to do—what we are doing in fact—for those of us who have traveled the up-hill road through the vicissitudes of language study realize what a void there would be in our education without the training and understanding we have gained through that study, as little as it may appear to the uninitiated.

At one language conference which the writer attended a speaker from a mid-western university began by offering an apology for his appearance on the program and admitted inadvertently that he was annoyed. He looked and acted the part too. After delivering himself of two rather lean ideas about salaries and the future of the profession, he left his disillusioned audience of over a hundred members feeling as if they had been cheated. One disappointed teacher remarked, "Oh, what's the use! To think we paid train fare and hotel rates for that!"

If there is to be an awakening of interest in our meetings, manifestly they must be of more service to the profession as a whole and especially to younger teachers. At present the conferences appear to be not only under the direction of the university departments, but largely for their own delectation. Unwittingly our leaders assume an importance that is hardly warranted by their lack of understanding of common school conditions. As for the social features, they should not be decried; they constitute one element which serves an agreeable if not a highly useful purpose in attracting attendance. By frankly admitting there has been something akin to stupidity in the conduct of our gatherings we are at the starting point for more successful ones in the future. We suggest that speeches be shorter, more to the point, and more of them. Also that the subject matter be of greater variety and more pertinent to our actual needs and practice.

Some Present-Day Implications of Modern Foreign Language Teaching

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(Author's summary.—Not merely in view of "practical" or "cultural" considerations, but primarily from the standpoint of certain implications which from a long-range point of view are both intensely practical and deeply cultural, is that type of foreign language teaching which stresses humanistically significant subject matter, of extreme value to our country in the present crisis and of greater import for its future than ever before.)

AT THE present time, when many of our modern foreign language teachers are feeling that, to a greater extent than for some years, they have been placed on the defensive in being forced to justify, by standards not their own, the position of their chosen subject in school and college curricula; when others are apprehensive that possible curtailment of these curricula may affect them, it is well to re-examine our basic attitude toward language teaching, with special emphasis on its present and future implications.

Much has been written within recent years about objectives,—past and present, actual or imagined,—of modern foreign language teaching in this country. I do not propose here to revive the discussion of whether language teaching should be motivated primarily by purposes of utilitarianism, of acquiring a reading knowledge, of general culture, of mental stimulation, or by any of the various other "objectives" most frequently advanced. I should merely like to note in passing that such a discussion has already included almost every possible shade of opinion,—varying from the extreme "progressive" desire to cooperate, and even to become identified as far as practicable with the social sciences, to the extreme "humanistic" refusal to make them any concessions whatever.

No doubt each differing point of view has its own particular justification, defensible according to time, place and background. Whichever one may be adopted by the individual instructor, it is generally conceded that the importance of periodic reappraisals remains unquestioned. Moreover, above and beyond the question of what might be called the *quantity* or *degree* of teaching (i.e., whether the student is to be asked to "take" foreign language in the form of a heavy philological [or humanistic] purée, or in that of a diluted social-scientific soup) is the question of the *quality* of what is taught. This is often conditioned by intangible considerations of a philosophical or moral nature, and is by far the most difficult question for the individual instructor to decide upon,—especially in times like the present when nationalistic hysterias complicate the problem and when war is no longer a mere threat but has already engulfed a large portion of the globe.

I assume, however, that in this country none of us would associate present-day educational ideology with that traditional type which has been defined as "... a training for life in a hierarchical ... society in which people are abjectly obedient to their superiors and inhuman to their inferiors."¹ Do we not rather believe that intelligence, instead of being confined "to the technical means of realizing ends which are predetermined by the state, ... must, [with us,] devote itself as well to construction of the ends to be acted upon."² In other words, are we not trying to inculcate in our young people the desire to be intelligent about the phenomena of the world around them, "about abstract ideas and logical relations," and are we not trying to "provide them also with the techniques by which this wish can be gratified?"³ Certainly we do not want the end products of our educational system to be reducible to the formula which has popularly been used to describe the product of European totalitarian systems, viz.: one part Boy Scout, one part Al Capone and one part Billy Sunday.

It was individual ingenuity and enterprise which made our country great. It will require these and other qualities of an even higher order to keep it so. Do we not wish to continue to produce *individuals*, capable of intelligent thought and independent, responsible action?

Almost a century ago, John Stuart Mill, considering the threat to individuality inherent in the new industrialization in his country, appealed for a better understanding of the public benefits resulting from a healthy diversity of individual opinion. If resistance to what we today would probably term 'regimentation of thought processes' waits, said Mill, "till life is reduced nearly to one uniform type, all deviations from that type will come to be considered impious, immoral, even monstrous and contrary to nature. Mankind speedily become unable to conceive diversity, when they have been for some time unaccustomed to see it."⁴ Today, other conditions are confronting us with the same problem, and it is well for us to remember that in the words of the same philosopher, "human nature is not a machine to be built after a model, and set to do exactly the work prescribed for it, but a tree, which requires to grow and develop itself on all sides, according to the tendency of the inward forces which make it a living thing."⁵

Herbert Spencer carried this idea one step farther when he advised educators to use discipline to produce a being who should be self-governing rather than governed by others. He believed that those in a position of trust in a free nation must be prepared to accept the responsibilities which freedom entails; they dare not be impulsive, unsympathetic or shortsighted, if they are to vindicate the system of education by which they

¹ Aldous Huxley, *Ends and Means*, Harper, New York, 1937, p. 210.

² John Dewey, *German Philosophy and Politics*, Holt, 1915, p. 128.

³ Aldous Huxley, *op. cit.*, p. 374.

⁴ J. S. Mill, *On Liberty*, Belford Clarke and Company, Chicago and New York, [undated] p. 124.

⁵ *Ibid.*, p. 100.

are trained and if they are to prove its suitability to the more advanced states of humanity.⁶ This thought is echoed across to our own century by Aldous Huxley, the brilliant grandson of the famous nineteenth century scientist. "The early educational reformers," he says, "believed that universal primary and, if possible, secondary education would free the world from its chains and make it 'safe for democracy.' If it has not done so—if, on the contrary, it has merely prepared the world for dictatorship and universal war—the reason is extremely simple. You cannot reach a given historical objective by walking in the opposite direction. If your goal is liberty and democracy, then you must teach people the arts of being free and governing themselves. If you teach them instead the arts of bullying and passive obedience, then you will not achieve the liberty and democracy at which you are aiming. Good ends cannot be achieved by inappropriate means."⁷ And it is probably just some such thought as this that inspired Anne Morrow Lindbergh to exclaim in the little book which has aroused so much controversial comment: "If we do not *better* our civilization, our way of life, and our democracy, there will be no use trying to 'save' them by fighting; they will crumble away under the very feet of our armies."⁸

As educators, is it not our duty, in spite of discouragements and temporary setbacks, to assist wherever possible in hastening the "coming of age" of humanity to which Kant so aptly referred in his essay on the nature of enlightenment? He believed that the sole hope of human progress was to be found in the growth of the power to reason freely,—a growth which, to be genuine, must also be gradual. He believed also that "true freedom is inner freedom, freedom of thought together with the liberty consequent upon it of teaching and publication. To check this rational freedom is, in his opinion, ' . . . a sin against the very nature of man, the primary law of which consists . . . ' precisely in ' . . . advance in rational enlightenment.' "⁹ Men, unlike animals, can, if they will, determine to a great extent the world in which they live. If the rational sphere, through which they are enabled to do this, is not supported and inspired by the moral sphere, their history becomes mere atavism.

It should indeed be evident to the educators of today that a system of universal education is, in itself, not enough. Discriminating intelligence, incisive rational thought, a well-developed sense of responsibility must support it. Here, to begin with, is a definite place where the teaching of languages may contribute toward realizing the purposes of education in a democratic country. In one of his contributions to this *Journal*, Professor Fehlau, of the University of Cincinnati, has questioned whether our present

⁶ Herbert Spencer, *Education*, D. Appleton and Company, New York and London, 1920, 220f.

⁷ Aldous Huxley, *op. cit.*, p. 212.

⁸ A. M. Lindbergh, *The Wave of the Future: A Confession of Faith*, Harcourt, Brace and Company, New York, 1940, p. 25.

⁹ John Dewey, *op. cit.*, 37 f.

trend away from the liberal arts and away from purely cultural subjects does not make for mental slothfulness. The question is apt. "How," he asks, "can a nation prepare its youth to be discriminating citizens if its training does not include sufficient subjects developing the ability to analyze and to apply?"¹⁰ To this thought Professor LeCoq, of Drake University, has added a complementary one: "Abstract thinking is impossible without the proper terms. An uneducated man cannot reason abstractly since his linguistic armature has, throughout life, been so rudimentary that he has never learned to employ conceptual thought; he cannot follow or assimilate the concepts of others, either. Abstract thinking is necessary, indispensable for the advancement of society. Social evolution comes first by means of abstract reasoning. This cannot be done without linguistic preparation."¹¹ And it is hardly necessary here to stress that axiomatic observation: "Un homme qui connaît deux langues en vaut deux."

We are not, however, primarily interested in the immediately utilitarian ends of foreign language teaching. Inherent in the very nature of the profession have always been certain implications reaching beyond mere training for augmented mental efficiency; ultimate implications which directly concern individual integrity and, dependent upon it, the possibility of precisely that type of humanistic development and progress which we seek not only to maintain but also effectively to increase in this country.

Perhaps we may best approach a consideration of these implications by observing, with Professor Dewey, that "most persons draw the line at a certain kind of general ideas. They are especially prone to regard the ideas which constitute philosophic theories as practically innocuous—as more or less amiable speculations significant at the most for moments of leisure, in moments of relief from preoccupation with affairs. . . . They forget the extent to which these ideas originated as parts of a remote and technical theoretical system, which by multitudes of non-reflective channels has infiltrated into their habits of imagination and behavior."¹²

This observation leads us to the question of whether ideas can be dissociated from the teaching of any subject—when it is through and for the sake of ideas that we teach. A common contemporary criticism of modern language teaching is that we are interesting the student in his reading speed rather than in the value of what he reads. As one critic has put it: "Heads of departments more often than not are rushed executives interested in a numerically impressive output in pages and Ph.D.'s"—and—"Young men at big universities are encouraged to produce quickly rather than well."¹³ However this may be, it remains for each one of us to decide whether we are going to present our students with predigested piffle to the end that their

¹⁰ Uland E. Fehlau, *Modern Language Journal*, January, 1940, p. 244.

¹¹ J. P. LeCoq, *Modern Language Journal*, February, 1940, p. 325.

¹² John Dewey, *op. cit.*, 9 f.

¹³ H. W. Rosenhaupt, *Monatshefte für deutschen Unterricht*, May, 1940, 211 f.

brains may concentrate unhampered on irregular verbs and linguistic laws, or whether we are going to maintain and increase our self-respect and that of our students by offering them really worth while subject matter while they are learning these laws,—just as soon as their grasp of the essentials of grammar permits them to cope with it.

From this point of view, it would not seem to be so much a question of the humanities vs. the social sciences in modern language teaching, as of whether a long-range view would not in most cases persuade us of the necessity of remaining true to the fundamental principles of humanistic thought, if we are not to surrender to cynicism and popular prejudices of the moment. Are not the ideas promulgated by the *philosophes* in France, for instance,—the rights of man, allegiance to reason, the infinite perfectibility of humanity, the doctrine of unlimited progress,—are not all these of primary interest and importance to our students today as well as to ourselves? Do not Rabelais, Pascal, Molière, Bayle, Fontenelle, Diderot, Schiller, Lessing, Heine, Eichendorff (to mention at random only a very few names from French and German literature) also speak to us today, each in his own individual manner?

An *Atlantic Monthly* article, which has been widely read, refers to that long apprenticeship with the classics through which men in England and America during the last century developed "an intuitive technique in dealing with human and political ideas that prepared them for self-discipline, for self-government, and for leadership in society." It states further that "the necessity of understanding a distant and widely different civilization was an important training in perspective, and, most precious of all, a unique school for the imagination."¹⁴ Are perspective and imagination qualities which have become obsolete today? Do we not need them now more than ever before? Are not such qualities as valuable, to say the least, as the mental training which the study of grammar and syntax can give? I am not pleading for a return to humanism as symbolized by the cloistered scholar apart and even aloof from world affairs. I am merely suggesting that it may be partly by a certain faithfulness to the best principles of humanistic training that our future can be rescued from the threat of intellectual bankruptcy, even chaos; that today we may need some of these principles desperately, and incidentally, that it may perhaps be harder to follow them consistently than to slip into easier, more popular, more fatalistic or more cynical trends of thought. With us, it can neither be a question of stuffing the student with a given amount of "culture" on the one hand, nor of indoctrinating him for a cogwheel existence on the other, but rather that of starting an intellectual process that will bear its own genuine fruit in later life. Humanism, then, not to fill a tank, but to light a torch.

Language instruction undertaken with this attitude can, moreover, broaden the student's whole view of the world around him by combating

¹⁴ Paul P. Cram, *Atlantic Monthly*, October, 1940, p. 419.

prejudice, mental insularity, provincialism and exaggerated local pride, while fostering respect for others, a feeling of personal modesty and self-detachment, and,—if one may presume to mention such a humble attribute,—a working acquaintance with the golden rule. To recall the words of Professor Robert Ulich, of Harvard University,—spoken before the general meeting of the A.A.T.G. in Boston, December 29, 1940,—it is true that "... in this objective civilization the young comes primarily in contact with his nation, which is the greater cultural unit he will have to serve as an adult." He continues, however,

"But no nation can afford to consider itself as an isolated unit. It needs a considerable number of persons who are able to interpret to other nations the character and aims of their own nation and to inform themselves and their own people about the life of other peoples. Otherwise two dangerous effects will result. First, the individual nation will cut itself off from the common reservoirs of human and scientific progress and it will lose in depth and breadth of outlook and be increasingly dominated by persons with a merely sectional, an historical and non-comparative aspect. Secondly, as a corollary to the first factor, the consciousness of the cultural community of mankind will decrease more and more at a time when the technical means of international communication will increase."¹⁵

This statement is complemented by one which is especially significant in coming from an Oxford professor whose country has now been at war for several years. He says:

"... I cannot but feel that more can be accomplished by a few men who understand each other's language and mentality, than by all the so-called experts in the world, who talk past each other and whose conversation reminds one of that of deaf men who reply to remarks they have not heard, or who, unknown to each other, discuss entirely different subjects. If the daily intercourse between nations is to run smoothly, it must be conducted by men who know how the minds, with whom they are dealing, really work—and what is going on inside these minds. There is only one way to achieve this understanding, and that is by an exact study of foreign languages and their literatures."¹⁶

Thus, as a previously quoted contributor to this *Journal* has put it, "a narrow education ceases to be education. Education, remember, is neither American, German, English, French or Italian; education has no frontier; it is universal."¹⁷

Immanuel Kant, who, as a true son of the eighteenth century, believed in the universality of humanity as a whole, was among the first to predict the ultimate necessity of a republican federation of states, a *civitas gentium*, as prerequisite to enduring peace among nations. Two centuries later, Thomas Mann, on the occasion of a visit to Paris to deliver some Carnegie Foundation Lectures, after he had been welcomed in French at a dinner of the Cercle Littéraire International by Edmond Jaloux, replied in German with a reference to the new Europe for which he was hoping and in which he believed: "Es wird weder ein französisches Europa sein noch ein deutsches. Wir werden französisch sprechen und wir werden deutsch sprechen, und wir

¹⁵ *German Quarterly*, Vol. XIV, No. 3, (May, 1941), p. 187.

¹⁶ *Modern Languages*, Vol. XXII, No. 3, (March, 1941) p. 74 f.

¹⁷ J. P. LeCoq, *Modern Language Journal*, February, 1940, p. 329.

werden einander doch gut verstehen!"¹⁸ I believe that millions of inarticulate human beings in both hemispheres still cherish the same hope today. If, at the present historical moment, this hope seems endlessly far removed from any likelihood of immediate realization, ought we, for that reason, to despair of the validity of the principles which underlie it?

Most of us have, at one time or another, been called upon to pay tribute to the cause of universal good will and understanding among nations, yet how many of us, under stress, are willing to work consistently for it, rather than to allow ourselves to lapse into repeating unreasoned popular platitudes which tend to perpetuate prejudice and misunderstanding? Is not mutual respect just as easy to encourage as mutual mistrust? One instance must suffice here to illustrate my point. The non-partisan and non-political relief organizations which operated at the close of the last world war in victor and vanquished nations alike were certainly not representative of the American people as a whole,—yet in the minds of starving thousands the word "American" became synonymous with warm-heartedness and good will. If, as is universally recognized, international, like personal, misunderstandings easily foment and perpetuate mutual suspicion and hatred, is it not also true that mutual understanding and tolerance can be equally effective in accomplishing and perpetuating the opposite result?

Many who are ready to grant the truth of these considerations "in principle" or "under normal conditions" may object at this point that we are now confronted with a crisis and have no time for sentimentalities; that there will be ample opportunity at the conclusion of the war to put such principles into practice; that in any case, modern foreign language teaching is of little benefit, or has properly no place in helping to prevent man-made misunderstandings which lead inevitably to war.

In answer to these objections, numerous citations from articles which have already appeared in this *Journal* alone might be adduced. I shall confine myself however, in conclusion, to three which seem to me to sum up most concisely the main issues involved:

1. "In spite of the present War, anyone who still retains a fighting faith in the future of Western Civilization must make it his principal duty to seek techniques of every kind to develop that imaginative participation of at least the educated classes in the life of other nations which is the *sine qua non* of peace and continuing civilization. Here the teacher of modern foreign languages can also serve, and his medium is the language he teaches."¹⁹

2. "... I have sufficient faith in the value of the by-products of foreign language study, such as acquaintance, though ever so slight, with foreign cultures, aroused sympathy for and understanding of foreign peoples, intelligent ability to pronounce and understand foreign names and phrases, improved knowledge of language structure with consequent improvement in the use of English, etc., to believe that the mediocre student carries away from his foreign language class something of permanent value to him, even though he may not have reached the highest goal of his study."²⁰

¹⁸ Thomas Mann, *Pariser Rechenschaft*, S. Fischer, Berlin, 1926, p. 100.

¹⁹ A. P. Bertocci, *Modern Language Journal*, October, 1940, p. 42.

²⁰ Walter T. Phillips, *Modern Language Journal*, March, 1941, p. 468.

3. "Our schools, colleges and universities are doing a patriotic duty in trying to teach modern foreign languages to our future leaders. We should always bear in mind that international intellectual cooperation and understanding are the surest roads that lead to peace. Peace is a state of mind built on comprehension; war is an attitude created by misunderstanding."²¹

Yet it may still be objected: "But it is too late! The situation is critical! Our whole civilization is threatened! We must defend our democracy!"

Yes, precisely that. And if these warnings are not to degenerate into mere phrases; if they still have vital meaning for us, must we not see to it that in heeding them we do not compromise the very beliefs we seek to defend? Is it not by teaching more, rather than less, foreign language that truly democratic ideas—freedom of speech, toleration (or rather understanding) of minorities, equal opportunity for all without race prejudice, etc.—may best be upheld and perpetuated?

And civilization.—Yes, we are confronted with a very real crisis. And it is sound practical reasoning and no mere sentimentality that should lead us to remain true to the very highest principles of our calling. For war is not the permanent state of civilized man. There must be some who are willing to look ahead. And it is the generation of young men and women now in our schools and colleges which will be called upon to help build a post-war world in which pressure of public opinion will render a repetition of the present holocaust impossible. I believe the implications to us, as modern foreign language teachers, are clear. Whether or not the world is to flare up into another all-consuming conflagration in twenty years more,—or less,—rests not exclusively, but still to a large extent with us and our colleagues. It is a heavy responsibility, but it is an essential one; for civilization itself, in order to develop, must first of all survive.

If we do not accept this responsibility with loyalty and sincerity, who else may be expected to undertake it? If we really believe in our own institutions and way of life, does it not devolve upon us to help determine whether the new post-war generation, which must carry on the torch of civilization, is to be rationally trained for truly democratic leadership, or whether, automaton-like, it is to follow irrational and unscrupulous leaders; whether it is to learn sufficient responsibility, toleration and self-control to be able to live amicably with the same generation in other nations of the world, or whether it is to resort to some form of defeatist totalitarianism?

The choice rests with us—now.

If we make it wisely, I believe we can no more afford to neglect the undying stimulus of speculative humanism than we can ignore the inspiration of that broad cosmopolitan outlook furnished by the various cultural languages in which it speaks,—for the widest sense, "what a man speaks is the by-product of his experience; language is the man."²²

²¹ J. P. LeCoq, *Modern Language Journal*, February, 1940, p. 327.

²² Paul-Louis Faye, *Modern Language Journal*, March, 1940, p. 447.

The Study of Modern Languages and the Present Crisis

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(*Author's summary.*—Only in the last forty to fifty years American isolation has become politically impossible. This has resulted in a challenge to our democratic way of life, for it implies that United States citizens—both leaders and followers—must come to understand our complex world. Since the first step to understanding other peoples must cross the linguistic frontier, a task for American education is to breach that wall. Our leaders must have access across that linguistic frontier, and as many of our citizens as possible must have at least a "Cook's tour" through the cultural life of other lands.)

PROPOSERS of instruction in the modern languages have made much of the argument that the students would acquire cultural advantages from reading the great literature of the world. Goethe, Cervantes, Molière, or Dante were somehow supposed to become familiar friends of students with two or three semesters of a foreign language. However much we might like to believe that students will benefit culturally from such contacts, only the blind and the obstinate will deny that the number of students that really gain much understanding from the original texts of great writers is strictly limited. There is a more valid argument that envisages foreign language as a tool for the doctor, the scientist, or the scholar rather than as a cultural instrument *per se*, but even here it must be admitted that only a comparatively small number of the total student population will really use their knowledge of foreign languages in the pursuit of graduate instruction or research. Of what value, then, is the vast effort of our high schools and colleges to give American boys and girls a bowing acquaintance with another language? The writer of this paper would like to suggest a significant approach to the problem that, as far as he knows, has either been largely over-looked or at least underestimated in the past. He is of the opinion that even those boys and girls that soon forget the gender of German nouns or the irregularities of French and Spanish verbs can carry away experiences from their linguistic instruction that are valuable to themselves and the nation at large.

Our American way of life is predicated upon the fundamental hypothesis that there are interacting responsibilities between the individual and the state. The citizen has responsibilities and rights; the state, in the final analysis, will be just what the citizenry make of it. Our founding fathers, as well as our own generation, well recognized that this fact has made the creation of an intelligent, informed citizenry imperative for the well-being of our nation. Our tax-supported educational institutions, from the primary grades through the universities, are eloquent testimony to our effort to create a well-informed citizenry to assure our democratic way of life.

It is obvious, however, that each generation needs to know different things to solve its problems. The men of Washington's day were confronted with different questions from those that face us today, and they needed different types of tools. We want to see what part foreign language, as a tool in the hands of our people, has played in the making of an informed citizenry. In this discussion we will divide the last hundred and sixty-five years of our national history into three periods. Naturally in so short an essay it will be impossible to qualify all generalizations, and to explain all exceptions, but the reader can assume that both he and the writer are aware of them. Only the slightest knowledge of American history, however, is necessary to see the essential truth of the central generalization.

Colonial America and the Young Republic (up to, say, 1820) had many vital contacts with Europe. Its commerce, its government, its society, and its culture were intimately connected with the European continent. Every European war from the days of Louis XIV to Napoleon had an American counterpart; every European social, economic or political experience was vividly transferred to the men on this side of the Atlantic Ocean. To survive, considerable knowledge and understanding of European ways was absolutely necessary, for young America depended upon Europe for its life. A hasty survey will show that young America was equipped to meet these demands. A large percentage of the population was either born in Europe or born of European emigrants. These people had family contacts with, and personal understanding of the peoples on the other side of the Ocean. What was true of the masses was even more true of their leaders. A large percentage of the first citizens of young America had lived in Europe, and a surprisingly large number of them could read one or more European languages. For example, the first six presidents of the United States could read and speak French, and at least one of them knew German and Italian as well. Considering the fact that European problems and European culture were so important to the very life of the young Republic, this knowledge of Europe and European ways was probably necessary for the survival of our state in its early national life.

In the second period (about 1820-1898) America successfully turned her back upon Europe. Or better said, the center of gravity of our national life shifted from the Atlantic to the mainland of the North American continent. As a nation we began to carve out the empire that we own today. We cut down forests, built towns and cities, opened new land to the plow, bridged rivers, dug canals and tunnels, and created a superb system of road and rail transportation. Our political, economic, and social problems developed out of the American scene, for we were already creating a new cultural and intellectual pattern that was indigenous to this continent. Europe, to most Americans, was a remote tyrant-infested land that sent us immigrants, loaned us money, and educated a few of our wealthy citizens. But the prob-

blems of Europe were not our problems in any vital sense of the word; we stayed out of Europe's wars and prevented European intervention in our own. Our paramount issues—slavery, industrialism, land, etc.—were domestic issues that we solved without benefit of European counsel and without need or desire for European intervention.

During this period, too, our leaders were nearly all men with purely American orientation. Between John Q. Adams and T. R. Roosevelt we did not have a single president that felt the need to understand Europe. These men had no time or use for European language or culture; their problems grew out of America's soil and required only American attention. What was true of the leaders was also largely true of the masses. Outside of the immigrants who turned themselves into Americans as rapidly as possible, America lost contacts with Europe as soon as those contacts ceased to be necessary or important. When the mass of Americans, immigrants and native sons, felt no need to look beyond the seas for inspiration, their ideas of Europe became more and more hazy with each generation. Only the much despised "high-brow," the millionaire social climber, and the "arty" people felt the tug of European culture; the rest of the nation was building an American civilization.

This disregard for Europe and preoccupation with our own affairs was possible because of a number of reasons. In the first place, Europe did not have a general war during the entire period. Outside of the series of local wars between 1850 and 1878 profound peace was the rule on the continent. Secondly, it was unnecessary for Americans to go to Europe either for trade or loans; European expanding economy brought both to us (at 8% to 15%) in return for a share of the abundant yield of our fields and mountains. Americans could concentrate on their own enormous interests without consideration of Europe's affairs. Occasionally Europe's woes touched us in the form of a depression, but our elastic expanding economy quickly took up any slack that was so created. Our democratic way of life was in no way impaired by the fact that we limited our contacts and our understanding of Europe to the most meager terms.

At the end of the nineteenth century, however, the assumptions upon which we based our policy of isolation from Europe began to crumble. The Spanish American War, the reinterpretation of the Monroe Doctrine, the planting of the American flag in the Pacific, our participation in the Algiers Conference, and finally World War I definitely were portents of a new era. But three-quarters of a century of isolation had created habits of thought and patterns of action that made us, as a people, unwilling to assume the responsibilities that our immense population, our industrial power, our military potential, and our moral position imposed upon us. Long after nineteenth century American isolation had become a myth, we still tried to get along with only informal contacts with the outside world. American

newspapers slighted European news, and what news they did present was not gathered by American reporters; the result was that we got an English interpretation of the world. American ambassadors, innocent of knowledge of both the language and the civilization of the country to which they were accredited, represented us in the capitals of the world. And American citizens, both the leaders and the masses, in almost complete ignorance of European culture, geography, and politics, had no desire to learn about Europe until it became painfully evident that we would have to do so if we wished to continue our democratic way of life.

We have turned slowly to the problem of preparing ourselves to accept the responsibilities that our status as a great power has thrust upon us. In our nostalgia to return to the more quiet, simpler world of the nineteenth century, however, we made a number of serious mistakes. For example, in our unwillingness as a nation to accept the responsibilities for the decisive role that we played in 1917-18, we turned our back upon the Treaty of Versailles and the League of Nations and fully expected to get along without Europe—a dream that was rudely shattered in the last ten years. Our immense wealth, our economic and potential military power, our moral prestige, and our reforming habits of thought made any such isolation impractical and unrealizable. Belatedly, we as a nation are realizing that we have to be a world power whether we wish it or not.

But to be a world power and still rule ourselves in our traditional democratic way, our leaders and our people need tools—both information and understanding—that were not necessary in our fathers' generation. We are rapidly filling our arsenal of weapons, but much still needs to be done. In the last twenty years, American newspapers have given more attention to European news, and it has been interpreted for us by American reporters. American schools and colleges have placed more emphasis upon World History, and American leaders have seen more clearly that European and world affairs have a key importance in our lives. However, the most important tool that we must acquire is understanding, for only through understanding can we act democratically to control the destinies of our nation in a world as complex as this one has become.

One of the principal doors to understanding other peoples is a knowledge of their languages. We need an increasingly large army of leaders—clergymen, politicians, teachers, businessmen—who can read, write and speak foreign languages, not only to handle the ever-growing physical contacts with the world, but also, and this is even more important, to explain that world to their fellow-citizens. Our press, our pulpits, our lecture-platforms, and our public assemblies must be manned by people who understand the problems of the world through first-hand experience, and that experience is only possible when men can breach the linguistic barriers that separate the peoples of the earth. Already great strides have been made in this direction;

there are journalists, ministers, teachers, and others who are getting across the linguistic barrier, and today we have a President whose linguistic achievements excel all of his predecessors' since John Q. Adams. But with the increasing demands that this war and the post-war era will make upon us, we must swell the numbers of our leaders who can give us first hand interpretations of the world.

In the opinion of the writer, it is of equal importance that large numbers of the people who are not leaders—the plain citizens who must act intelligently if our democracy is to survive—should have standards of judgment with which to assess the words of their leaders. Lamartine once said, "If France chooses badly, so much the worse for her!" Unfortunately today a bad choice is even more dangerous to humanity than it was in 1848, and if we choose badly, it will be much the worse for us. But how are our citizens to know how to choose wisely if they do not appreciate the magnitude and the complexities of the problems that confront us as a world power? It is only by educating our citizens—the method that has preserved and strengthened our democracy in the past—that we can prepare them to make wise choices in the future.

The writer is ready to argue that any young man or woman that has achieved even a small proficiency in a foreign language has made a contact with another people and another civilization that should strengthen his judgment and assist him in his task as a citizen. One does not have to be able to speak German, French, or Spanish to make that contact; even a superficial knowledge of the language, if it is accompanied by some understanding of the people, will break the isolation and diminish the strangeness. More, of course, can be done by an effective, intelligent teacher than by a mere martinet of the irregular verbs, but, given even a poor teacher and a poor student, the effort is not completely wasted, for nothing like contact with a foreign language will give one an intimate feeling for the differences and the similarities of the great world cultures, and that is the first step in the road to understanding.

It is imperative then, if our democracy is to shape our destinies as a world power, that the teaching of language should be broadened, extended, and deepened. We probably should add to the conventional (and essential) German, French, and Spanish, the study of Chinese, Japanese, Russian, and perhaps several of the Indian and Malayan tongues. And in teaching these languages we should constantly keep in mind that the teacher is training, not just students of language, but the future leaders as well as the citizens of our nation. Both must have standards of judgment and active tools to help govern our great democracy in the world that we are facing today.

"La Donna È Mobile"

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(Author's summary.—The devices listed are suggested as ways of varying classroom routine, of bringing the foreign language work close to the students' daily life, and of correlating it with other academic subjects.)

"**L**A DONNA È MOBILE." Those gay, rueful words of *Rigoletto's* duke were never meant to apply to school teachers, at least in so far as their classroom techniques are concerned. And that is a pity. There, if anywhere, variation and a constant introduction of different devices and procedures are to be desired. We laugh at the professor who can be counted upon to bring out the same jokes at the same points in his lectures year after year. Yet it is a serious matter, too, when we consider how many teachers follow the same procedure day after day, use the same type of examination year in and year out, and even come to resent the minor changes in routine which are occasionally forced upon them.

The devices listed in this article are not presented as new discoveries or as original ideas. They are suggested as means of varying conventional routines in the foreign language class. It is hoped that some of them may serve to bring the materials of the daily lesson closer to the student's everyday life and interests. A third aim of a few of them is to correlate the foreign language work with that in other subjects and to encourage the student to see associations between materials found in his different courses.

Oral Practice in the Foreign Language

Monologues read by one student and acted in pantomime by others without previous preparation.

Simple dramatizations of material in the reading lesson.

Debates.

Learning materials well-known in the mother tongue, such as the Lord's Prayer, hymns, or Christmas carols.

Series of simple commands given by one student to a number of others. The first student to complete all of them in order wins the contest.

Comments on flowers or other changeable décor.

Running comment on slides as they are shown to class. This will require careful preparation on the part of the students who participate.

Explanation of exhibits on bulletin board. More students can participate if the class is divided into teams who take turns in preparing the exhibits and discussing them before the others.

Exhibitions of any sort, foreign crafts, stamps, pictures, or work of the class itself, at which students are assigned different sections to explain in the foreign language.

Anecdotes and incidents told by students who prepare also questions on them which they ask other members of the class.

Preparation of stories to accompany puppet shows. The stories may be original ones written by the students or may be drawn from the reading lesson.

Relation of short mysteries by one student, who thereafter answers yes or no to the questions of the others until someone guesses the solution.

Vocabulary

Cross-word puzzles.

Anagrams.

Use of flash cards.

Vocabulary and number games.¹

Spelling contests.

Projects in which each student gradually builds a vocabulary around some special interest. This may be combined with a project in written composition.

Study of cognates.

Pronunciation

Special stress on foreign names and words currently in the news. This offers a good opportunity to introduce information about the country, its customs and leaders.

Use of records.

Record of students' progress kept on series of discs. Recording machines are quite inexpensive now.

Assembly talks by students on pronunciation of common foreign words and phrases which other students not in the language class need to know. The words could be on a blackboard or thrown on a screen.

Talks by students in English, history, music, and art classes on pronunciation of proper names or foreign terms which occur frequently in those classes.

Aural Comprehension

Frequent use of short dictations. One or two sentences each day are more effective than longer passages given infrequently.

Use of familiar material to encourage the large majority who always find dictation difficult.

Inviting other people to dictate occasionally to accustom students to personal variations in the spoken language.

Use of recorded foreign speeches, news flashes, etc., taken from radio programs on the school recorder.

Use of foreign films.

Reading

Occasional reading of familiar materials such as well-known legends or the Bible, which by the ease of their comprehension give students a sense of achievement.

Use of foreign periodicals or of reviews written in foreign languages and published in this country. Such materials are excellent for content reading after which students may give reports in the foreign language or in English.

Identifying passages selected by teacher from articles in foreign magazines. Several excerpts from a number of articles in one issue are jumbled and the student places them correctly. This can be used as a contest for individual students or for teams.

Adapting part of the reading assignments to the special interests of individuals or small groups and allowing them to make their reports in a variety of ways: through dramatization, note-books, talks, or any method the students may choose.

Use of a biographical dictionary or encyclopedia written in the foreign language. Students can be encouraged to look up materials for other courses as well in such reference works if good ones are available. The articles are usually written in relatively simple language.

¹ These and other materials needed for the procedures suggested in this article may be obtained from Service Bureaus maintained at Columbia University; Kansas State Teachers College of Emporia; Mission High School, San Francisco, California; Middlebury College, Vermont; or from commercial sources listed in the bulletins of these Service Bureaus.

Written Composition

Correspondence with students in the foreign country.

Correspondence with students in a similar class in another community. A regular, frequent postcard interchange will interest the participants.

Free composition on current topics or on subjects chosen by students from their other courses.

Reading aloud of simple familiar material in the foreign language before beginning to write in order to stimulate thinking in the language. This may encourage students to follow that practice at home before writing compositions.

Translating popular songs into the foreign language. Singing them afterward will give variety to the pronunciation lesson.

Preparation by the class of a newspaper or magazine in the foreign language.

Writing of short skits to be played by the class.

Preparation of cross-word puzzles or word games for more elementary classes.

Preparation of culture tests for more elementary classes.

Examinations

Rotation of true-false, multiple choice, completion, and other types of tests.

Quiz programs modeled on Information Please with the students divided into teams. Students may be encouraged to submit questions with answers for the quiz.

Devices to Arouse Interest

Student lists of foreign words found on shops, in advertising, or used as slogans.

Student lists of foreign terms taken over by the fashion and cosmetic trades.

Student lists of terms found in menus and articles in cookery.

Student lists of quotations in the language from various magazines. The class may be divided into groups, each of which chooses certain magazines in which to search for quotations over a given period of time. The one with the longest list, of course, wins.

The same type of group contest may be worked out for lists of references to historical or literary characters. Newspapers and even such sources as Ripley's "Believe It or Not" series yield good examples.

Student lists of references in other courses to the history, art, music, or literature of the country whose language is being studied.

Discussion of radio programs in the language.

Discussion of foreign names or phrases heard in the movies or of movies laid in the foreign country.

Visits to foreign cemeteries if such are available. The inscriptions on some of the old French, German, and Spanish tombstones are most interesting and lead to informative talks regarding the early settlements of these foreign groups in the region.

Calling students by foreign names corresponding to their own.

Encouraging students to make foreign Christmas cards and calendars.

Culture tests. If not given for grades, they are fun for most students.

Inviting foreign guests to speak or read in native tongue or to tell about the country.

Recognition of all important foreign holidays and festivals with as elaborate authentic celebration of them as possible.

Encouraging students to note things pertaining to their subject during vacations and to tell the class about them in the foreign language.

The Purpose of Graded Texts

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(Author's summary.—A defence of word counts and graded texts as logical and useful in language learning.)

SOME of our more eminent colleagues in widely scattered colleges and universities still continue in a state of siege and fighting with tooth, nail and loud cries against the encroachment upon their domains of the nefarious word-counted texts which, they maintain are, "word-counts for word-counts' sake," put out for the single purpose of undermining all advanced work and the eventual destruction of the modern languages throughout our land. As one of the more conservative attackers has recently stated it, "the introduction of so-called graded readers into college work suggests that many are avoiding the reading of the language they pretend to teach as long as possible in class-work. Certainly the language of such texts is not French or German or Spanish. . . . A simplification which is offered as a substitute for reality is a fraud. And I venture to suggest that intellectual honesty should begin with the teacher. In the last analysis, word counts represent only a very broad generalization about a language; but they are no picture of the language as written in any given, concrete instance. They can serve for purposes of emphasis, they cannot replace the language they seem to have been doing in inspiring texts containing only words of such frequency as seems proper to their authors."

For the purpose of placating somewhat the ire of those colleagues I should like to suggest that word counted texts are not new in language instruction. Such an unobjectionable text as Allen and Greenough's *New Latin Grammar* gives verse and line for every illustrative sentence and construction. Smith's *Latin Lessons* proclaims *urbi et orbi* that "practically all the words occur in Caesar" and that "phrases used by Caesar are given for oral work." *This is word counting*. Charles and Mary Lamb, long before the days of our word-counting miscreants, wrote their *Tales from Shakespeare* in which, we are told in the blurb of a recent edition, "the famous plays of Shakespeare become swift moving and entertaining short stories of a few pages, paraphrased in crisp, simple language by Charles and Mary Lamb. Every boy and girl who reads these stories will have a clear understanding of the plot and characters of each of the plays and in later years, when the time comes to read the immortal plays themselves and see them acted on the stage they will have a deeper and clearer meaning." *This was word counting with a vengeance!*

I have before me more than a dozen beginner's readers variously titled, primers all used by my own small daughter in learning to read. The first

one that I pick up states in the preface that "the vocabulary is smaller than that of any other primer on the market, consisting of 165 different words together with 68 regular variations of some of these words," etc. All these primers for the learning of English in American schools do very much the same thing.

A slightly more advanced reader that I pick up from my daughter's library is a special edition of *Tom Sawyer* concocted by no less a person than the author himself, Mark Twain, and dated Hartford, 1876. In the half page preface of the abridged and simplified edition he writes: "Although my book is intended mainly for the entertainment of boys and girls, I hope it will not be shunned by men and women on that account. . . ." Apparently even Mark Twain descended to the depths of word counting his own works! Yet, the early reading of this emasculated edition of *Tom Sawyer* did serve the purpose intended by the author—in my own daughter's case at least. She wanted to read the complete story after reading the simplified edition. And has re-read it several times since.

The purpose of word counted texts is a simple one. It is to lead students, whether they be in grade school, high school, or college, by easy but controlled stages to the reading of unadulterated, undiluted texts. Word counters have realized, in all ages apparently, that no purpose is served by throwing students headlong into difficulties of language learning that will only, in the long (or *short*) run, make them hate reading, and particularly the reading of masterpieces. Teachers of mathematics would look in dazed bewilderment at anyone who might suggest teaching calculus to students who had not had graded preparation leading up to it. Modern language teachers who believe that it is just as important for a beginning student to learn "*le quinconce*" as "*la chose*," "*das Peck*" as "*das Buch*," "*la polaina*" as "*la mesa*" will continue to wonder why they have so many poor students for many years to come.

Our modern language word counters do not, in any sense, believe themselves to be Charles or Mary Lambs or Mark Twains. The substitute words and constructions they employ in their laboriously cut-down texts are not the arbitrary choice of their own cloistered fancy but the statistically proven words, idioms, and syntax of highest use and frequency.

The graded or word counted texts for college use, which are only just beginning to appear and are, admittedly, inadequate first attempts more fitted for junior or senior high school work, will make available for reading in the first and second year of college work texts in large quantities that have never before been within the reading reach of lower level students. The desideratum is works by the great writers of modern fiction in French, German, and Spanish cut down judiciously to the first 1000, 1250, and 1500 words and corresponding idioms and syntax of the several statistical counts and thus preparing the way for ungraded reading of the same or other auth-

ors' works without the hateful drudgery of former emasculated, but uncontrolled, editions.

Word counts are most certainly not "word counts for word counts' sake" but word counts for the students' sake. Many teachers who criticize word counts adversely point out in horror that the style, the rhythm, the whole beauty of the original author is being destroyed by these vandals who tamper with original texts. The obvious answer to that charge is, or should be, that our lower level students are, almost entirely, incapable of appreciating style, rhythm and beauty in their own language, that an appreciation of style comes, when at all, only after long years of preoccupation with style and writers. To believe that adolescent students, therefore, can appreciate, at the very beginning of their foreign language work, the stylistic qualities of a foreign author is to be academically naïve. That word counted texts will vitiate their taste is to go counter to all the experience of language teachers in the mother tongue through the grades and secondary schools. The point may, I think, be more clearly made by a consideration of the technique that has always been used by music teachers. Beginners are started with simple scales which, in the case of the piano for example, are practiced over and over and over again. Simple, concocted melodies are then introduced and practiced in the same manner. Melodies and themes are then boldly taken, without even a "by your leave" from the greatest works of Schubert, Bach, Verdi, Handel, Debussy, or any other great composer and cut down to the scale that is within the keyboard knowledge and ability of first, second, third year students of the piano. No one that I have ever heard of has ever contended that such vandalism destroys these students' appreciation of the great works of the composers whose emasculated themes they have practiced on for untold hours. Rather would it be contended by all music teachers and musicians that this is the only sure and logical means of attaining the skill and appreciation requisite for a proper understanding at some ultimate date of those great works.

The contention of the word counters in foreign language work is that they are only now at long last beginning to employ the technique that has been used in the other fine and practical arts for centuries. It does seem high time too that the advocates of practical education became aware that the word count technique is nothing but the technique used by big business in the training of apprentices, by telephone companies in their laboratory training of operators and their exhaustive and expensive studies in the collocations and combinations of exchange names and numbers, by typewriter manufacturers as applied to the standard keyboard, by short-hand systems in the frequency of vowels, consonants, syllables, words, and the easiest, swiftest manner of setting the same down on paper by right handed people.

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The graded or word counted texts for college use, which are only just beginning to appear and are, admittedly, inadequate first attempts more fitted for junior or senior high school work, will make available for reading in the first and second year of college work texts in large quantities that have never before been within the reading reach of lower level students. The desideratum is works by the great writers of modern fiction in French, German, and Spanish cut down judiciously to the first 1000, 1250, and 1500 words and corresponding idioms and syntax of the several statistical counts and thus preparing the way for ungraded reading of the same or other auth-

ors' works without the hateful drudgery of former emasculated, but uncontrolled, editions.

Word counts are most certainly not "word counts for word counts' sake" but word counts for the students' sake. Many teachers who criticize word counts adversely point out in horror that the style, the rhythm, the whole beauty of the original author is being destroyed by these vandals who tamper with original texts. The obvious answer to that charge is, or should be, that our lower level students are, almost entirely, incapable of appreciating style, rhythm and beauty in their own language, that an appreciation of style comes, when at all, only after long years of preoccupation with style and writers. To believe that adolescent students, therefore, can appreciate, at the very beginning of their foreign language work, the stylistic qualities of a foreign author is to be academically naïve. That word counted texts will vitiate their taste is to go counter to all the experience of language teachers in the mother tongue through the grades and secondary schools. The point may, I think, be more clearly made by a consideration of the technique that has always been used by music teachers. Beginners are started with simple scales which, in the case of the piano for example, are practiced over and over and over again. Simple, concocted melodies are then introduced and practiced in the same manner. Melodies and themes are then boldly taken, without even a "by your leave" from the greatest works of Schubert, Bach, Verdi, Handel, Debussy, or any other great composer and cut down to the scale that is within the keyboard knowledge and ability of first, second, third year students of the piano. No one that I have ever heard of has ever contended that such vandalism destroys these students' appreciation of the great works of the composers whose emasculated themes they have practiced on for untold hours. Rather would it be contended by all music teachers and musicians that this is the only sure and logical means of attaining the skill and appreciation requisite for a proper understanding at some ultimate date of those great works.

The contention of the word counters in foreign language work is that they are only now at long last beginning to employ the technique that has been used in the other fine and practical arts for centuries. It does seem high time too that the advocates of practical education became aware that the word count technique is nothing but the technique used by big business in the training of apprentices, by telephone companies in their laboratory training of operators and their exhaustive and expensive studies in the collocations and combinations of exchange names and numbers, by typewriter manufacturers as applied to the standard keyboard, by short-hand systems in the frequency of vowels, consonants, syllables, words, and the easiest, swiftest manner of setting the same down on paper by right handed people.

Foreign Languages and Some Objectives of the Liberal Arts College

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(*Author's summary.*—Some currently discussed objectives of the liberal arts college are listed and the contributions, actual or potential, of the foreign languages to their realization are examined.)

FOR a number of years faculties of liberal arts colleges have been devoting much time to an analysis of the objectives of their institutions. The need to re-define and clarify the aims and purposes of instruction in the liberal arts colleges has been imposed by a number of developments which, for the purposes of this paper, merit only passing mention. For example, the student body of the last few years lacks the uniformity of preparation and certainty of purpose which it formerly had. The state universities have inaugurated programs of guidance and individual attention which threaten to invalidate some of the advantages traditionally associated with modest sized liberal arts colleges. Also, teachers' colleges which formerly functioned only as specialized services for teacher training programs are expanding their curriculum offering in directions overlapping that of colleges.

The sensitivity of the colleges to this new and evolving situation has, then, promoted in many cases a healthy and vigorous attempt to set up a definite set of objectives. The next step has been to scrutinize the current program in an effort to determine how well the objectives decided upon are already being realized. A third consideration has been the discussion of ways and means of overcoming deficiencies in the actual curriculum offering. Perhaps in the majority of colleges these discussions have served, and will continue to serve, merely as forums at which argumentative faculty members sharpen their wits and the efficiency-plus get bored. But in some instances, a genuinely new program, or at least an old program with new emphasis, has been or is in the process of being evolved.

Although the wording of the objectives vary, there seems to be general agreement to some degree at least on most of the following:

- (1) Proficiency in written and oral English.
- (2) An understanding of the significance of the social sciences.
- (3) An understanding of the significance of science and the scientific method.
- (4) An appreciation for esthetic values.
- (5) An appreciation for idealistic and ethical values.
- (6) Interpretation of vocational and professional values and potentialities involved in the liberal arts program.
- (7) A working reading knowledge of a foreign language.

* Inasmuch as this article was written before the United States entered the war, no consideration is given to the modifications of programs and changes in emphasis which liberal arts colleges are making in the interests of the war effort.

In all objectives, of course, health is included, but inasmuch as we are concerned here only with academic objectives, it was omitted from the list. Often personality, poise, character, or other similar attributes are listed as definite aims. The consensus is usually, however, that if the objectives listed are attained, of necessity, these other qualities will come as by-products, including the worthy use of leisure time.

Of the seven statements of purpose listed above, the reading knowledge of a foreign language is the most controversial and the one most likely to be excluded. It is possible today, particularly in the Middlewest, for a student to be graduated from college or from a university without having studied, much less learned, a foreign language either in high school or in college. Before World War I this would have been virtually impossible. The statement of the foreign language objective does not mean that the speaking, comprehension and written aims are discarded. They are subordinated to the goal which can be most readily attained in this country.

The fact that certain colleges have included already, and that others are considering the inclusion of, a qualitative requirement for graduation, consisting of a reading knowledge of a foreign language, makes this a favorable occasion to examine the considerations involved in a decision to adopt this objective. Or, to put it in another way, how does the language objective contribute toward the effective realization of the other six?

(1) *Proficiency in written and oral English.* One of the principal contributions of foreign language study to this objective is vocabulary enrichment. For example, a student who meets the word "améliorer" in an assignment and does not know the English word will either on his own or the teacher's initiative learn "ameliorate." Moreover, he has imposed upon him, by the very nature of his language learning tasks, an awareness of synonyms and of the pliability of words. He is in a favorable position to develop a much needed respect for language. He learns that a foreign language is foreign because it represents reality by using a different set of symbols and in the process he will enrich his mental landscape with new imagery.

The slovenly and sloppy pronunciation of English by many students may be corrected, or certainly improved, when they learn to pronounce the sounds of other languages vigorously and with purity of articulation. To the extent also that the recognition of a need for change of speech habits may derive from contrasts, the language class certainly functions to promote it. Any teacher of speech worth his salt insists that his students study a foreign language and fortunately most of them do.

Substantial proficiency in written or oral English presupposes a knowledge of grammar. Any writer of value has consciously or unconsciously learned grammar. Even the experimentalists in *Surréalisme* and *Dadaïsme* drew a significant inspiration from conscious revolt against it! Grammar is as essential to the logical coherence of the sentence as logical presentation

is to the paragraph or chapter. The college freshman is a trifle on the weak side in grammar as language teachers are well aware. And I have yet to find a student of a foreign language who does not say without hesitation that one of the dividends of his new linguistic experience was a better knowledge of English grammar.

The English department is a natural ally of foreign language departments and *vice versa*; hence they might work together more often than they do, in view of their community of interest, in order to equip the student with efficient linguistic tools. Without these any satisfactory realization of the other objectives is obviously difficult if not impossible.

(2) *An understanding of the significance of the social sciences.* A foreign language is not a social science although certain language teachers, overzealous in their eagerness to meet the challenge of progressive education, are trying to teach it primarily as such. On the other hand there are far more potentialities of this nature in a foreign language, even in the beginning stages, than are usually exploited. The classroom map should make a daily contribution. On the intermediate level or even on the elementary level, at least one text on the cultural history of the people whose language is being studied should be read. Unquestionably we contribute to the social science objective by breaking down the provincialism of students and by conveying to them a sense of the inter-relationship of American and European cultures. The language stands as a living proof to impress upon an individual, say in his history class, that he is not studying legends. A reading knowledge of a modern language not only equips the student with a useful tool but also adds meaning to his usually vague notions about the world we live in.

(3) *An understanding of the significance of science and the scientific method.* There is usually or certainly should be some material on the scientific contributions of a given foreign country in any cultural textbook. To get a glimpse of great scientists and their contributions through their own language is an experience of potent significance. The student is thrust into a learning situation which immediately emphasizes the cosmopolitanism of science. Specialized courses in scientific German or French, often required of majors by science departments, add to an understanding of the rôle of science today.

The success of the scientific method—observation, hypothesis, and experimentation—must depend upon a rigorous exactness and scrupulous precision. The high school student rarely gets this training today unless he happens to come from a school large enough to offer a college preparatory course. The chances are that he has avoided those subjects, even when offered, whose very nature requires disciplined application. He is impatient with details and rebellious toward disciplines. To recognize a problem, to state it and to collect data to solve it accurately demands more than an

à peu près attitude. And does not the study of grammar impose a constant alertness if a grammatical principle is to be observed in sentences which differ from the example? Surely the discriminating attitude developed in foreign language study contributes toward the disciplines necessary to make the scientific method effective in other fields.

(4) *An appreciation for esthetic values.* It is not easy to define "esthetic values" and the writer wishes to shirk the responsibility of a definition. When listed as an objective of a liberal arts college the term conveys a generalized notion of the cultural appreciations and understanding which should be derived from the study of art, music, and literature. Foreign language study may play a very substantial rôle in the attainment of this aim, particularly with respect to music and literature. Even the full appreciation of a painting must depend on the sum-total of experiences which the spectator brings into play in viewing it. If these experiences contain a linguistic and cultural content, gained from the knowledge of the artist's language and of the situation under which he produced it, the capacity for receiving its esthetic message has been appreciably increased. A singer who can read *Röslein auf der Heiden* in the original and can feel the communicative charm of its harmony of content and form can do a better job of interpretation than one who sings only words. A knowledge of Mallarmé's *L'Après-midi d'un faune* will add pleasure and meaning to Debussy's music. The relation between literature and music exists not only in lyric but also in opera forms. A student who has read Hugo's *Le Roi s'amuse* or Dumas' *La Dame aux Camélias* will find increased enjoyment in *Rigoletto* and *La Traviata*.

Unfortunately, the esthetic wealth of foreign literatures cannot today be made available to a very large number of students. The situation in high school teaching is such that few graduates can find a professional use for their foreign languages. Formerly, foreign language departments, drawing from relatively well trained high school sources, could proceed at once to the study of literature and could be assured of comfortable classes. Today our ability to contribute as effectively as we once did to the cultural objective has been considerably limited. These observations of course are painfully platitudinous. But in spite of these difficulties we do manage to read with our students, during the two years we can get at them—if lucky, enough worthwhile literary pieces to make a lasting impression. Students do not forget *El capitán Venemo*, *El Sombrero de tres picos*, *Tartarin de Tarascon*, *Le Gendre de M. Poirier*, *Immensee*, *Aus dem Leben eines Taugenichts*, these and how many others! This fruitful but brief initiation (which should include a few poems) into a foreign culture permits the individual to experience and to savor a foreign work of art in its harmonious unity of content and form. He becomes aware of the gulf between a work in the original and in translation and of the indissoluble unity of language and thought, particularly in poetry and drama. For those who continue their foreign

language study into the junior or senior year obviously this vicarious¹ experience of assimilating a new culture reaches a truly exciting level.

Insofar as possible the foreign literature studied should be correlated with English and American literature. When there is a course offered in world literature by the English department, the foreign language teacher will be missing an excellent opportunity to aid in the realization of this cultural objective if he does not co-operate. He can expect only well prepared and good students to profit from advanced courses in his field and to refuse to co-operate on the ground that the works should be read in the original is hardly a sound position to take. Of course they should! But it is better for them to be read in translation than not at all. Moreover, this sort of collaboration often stimulates competent students to take literature courses in a foreign language. The effective attainment of this objective, as of the others, presupposes a college rather than a departmental point of view.

(5) *An appreciation for idealistic and ethical values.* These terms imply, we may assume, such a variety of qualities as tolerance, intellectual and social honesty, belief in the ability of man to make progress towards a more just social ideal, and, depending on the specific purpose of the college, a special appreciation for those values associated with Christian ethics. The study of foreign languages promotes international good-will by providing a communication medium and a body of data on which to build mutual understanding and respect. Much of the distrust among peoples comes from ignorance and prejudicial notions which have no basis in fact. It is almost axiomatic that the more we have in common with our fellows the better we get along. This is not to imply, however, that wars may be abolished through the study of foreign languages—the violence of civil wars attests to the unwarranted idealism of such a view—but certainly they will not be promoted thereby!

Most of the literature of the world, great or superficial, dramatizes implicitly or explicitly the triumph of justice over injustice and, even when brutal, suggests the conclusion that there is no justification that human experience should take such debasing forms. It is impossible to understand much of the literature of the world without knowing the history and significance of Christianity and other religions. Thus the study of foreign literatures has a potentially vital contribution to make to this objective.

(6) *Interpretation of vocational and professional values and potentialities involved in the liberal arts program.* While it is apparent that foreign language study makes primarily a cultural contribution to this set of objectives, we should not fail to stress their multiple semi-vocational values. For the journalist, librarian, musician, historian, scientist, diplomat *et al.*, the

¹ For the rôle of vicarious experience in learning, cf. the excellent article by C. E. Aldrich entitled, "The Place of Foreign Languages in a Unified Liberal Arts Program," *Modern Language Journal*, October, 1940.

knowledge of a language is or may prove to be indispensable. Professional advancement may be blocked without it. The average student has no clear idea of what he should study in order to be properly trained for a given profession. Too often his departmental advisor, guided by the most sincere conviction, will overstate to him the importance of excessive specialization with the result that he is deficient in tool subjects and general cultural perspective. Foreign language departments should explore the vocational needs of prospective majors with a view to determining whether they know what they want and whether what they want is what they should have. Students often have some very romantic notions about modern languages and look upon them as magic carpets upon which to ride to success and adventure in far-away lands. For example, a student wishing to become a diplomat should major in political science and history with a minor in foreign languages. One wishing to do business with Spanish American countries should major in economics and business administration with a strong minor in Spanish and some work in French. The confidence of students in such disinterested and helpful guidance will more than compensate for the loss of a few majors who, incidentally, might bear an eternal grudge. On the other hand, a friendly exploration with students in class and in private conference will give them a new incentive for doing a more thorough piece of work in their chosen language and may make them feel the desirability of taking more language courses. The various cultural values (and what is the dividing line between cultural and practical values?) already discussed should be pointed out and an attempt made to give the student a complete picture of the interlocking aspects of his course of study.

It becomes obvious from the above considerations that in the co-operative enterprise of transforming a freshman into a graduating senior, presumably possessed of the skills, attitudes, and characteristics envisaged in the list of objectives, the foreign language department has a considerable responsibility. Aside from English, few departments in fact occupy such a pivotal and strategic position if viewed in their relationship to the entire curriculum. We must remind ourselves, however, that this position is potential and relative, and is predicated upon good teaching, animating scholarship, good-will, and intelligent co-operation. The "may's" "might's," "should's," "could's," and other similar qualifications, which the writer has used in pointing out the possible contributions of foreign languages to these objectives, are formidable and are not easily translated into positives. The best teaching in the world is impotent if the learner is incompetent. Just the same we can do as much or just as little proportionately for the poor student as other departments. As a side remark, those who bring the charge that our students often do not master a language in two years might bear in mind that students do not master anything else in two years. But this is no reason for not studying a foreign language, botany, history, psy-

chology, and the other subjects in the curriculum. To produce a well-rounded person there must be an opportunity for a well-rounded intellectual experience.

More than once mention has been made of the possibilities for collaboration with other departments. The moment is opportune to observe that the greatest co-operation, sympathetic harmony, and mutual support is necessary within the foreign language department. The events of the last twenty-five years, and particularly the present tragic events, should emphasize this need for unity. Each modern foreign language in our curriculum today has its distinctive contribution to make. We should try to give to our students and colleagues a realization of these specific values, and to impress upon them that these have not been invalidated by a political régime or a national catastrophe. A co-operative endeavor should be made to stabilize the objectives of each foreign language and to guide a student, without regard to personal prejudice, to select the language or languages best suited to his needs and interests.

The time for despondency, apologetic humility, and feelings of futility, which for the past several years have demoralized foreign language teachers, is past. We have a significant and vital contribution to make to the liberal arts program. If we approach our job with an attitude of honesty and conviction, we can not fail.

Another Way of Teaching a Reading Text to a Second Year Class

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(Author's summary.—A method whereby comprehension, pronunciation, vocabulary and interest in reading may be stressed simultaneously and not seriatim. A revision of a paper read a few years ago before the Ohio Chapter, A.A.T.F.)

WHETHER we are teaching a foreign language in a university or in a preparatory school I assume that the final objectives we have in mind are very much the same. We feel that the study of another language opens new windows in the soul and broadens the intellectual horizon and that the knowledge of that language puts in the possession of our students a key that may open the door to the clear understanding of another people and of all that that people's culture implies. We all believe, I assume, that there is something of permanent value to be gained by the student to whom we are endeavoring to impart this new language, that the mental effort necessarily put forth is a valuable effort in developing thought power, that greatest desideratum. No!

The possession of a language implies many sorts of skills and we all, undoubtedly, try to give a certain amount of each. It is not within the scope of this paper to discuss the relative value of these skills. In my own teaching of French I have always grappled with the problem of finding the best way to combine the many objectives I have had in mind. I have wanted to develop sufficient interest in the subject for my students to wish to continue its study at least long enough to have more than an elementary knowledge of it, and I have felt that they should be sent out of the high school with enough of a start along the traditional fourfold path that they could continue in any direction they might desire. In other words, I have tried to send them out with a love of French and a desire to know it better, a little knowledge of France and its civilization, and with at least a good start in knowing how to read, write, speak, and understand the language.

I have tried to keep all my objectives in mind at the same time and to combine them where possible and, in an effort some years ago to find a way to stress pronunciation while teaching reading, I hit upon a scheme that I have since tried very successfully nearly every year in at least one class. It is about that experiment that I am going to tell you. No doubt, you, too, have felt that when a lesson is assigned for translation there is little reading aloud of the French in its preparation, and when the French is read aloud in your classroom there is doubt in your mind as to the accuracy of the comprehension. You, too, no doubt, have been searching for a way to train your students to read widely and at the same time understandingly.

I have called my paper "Another Way of Teaching a Reading Text to a Second Year Class" and by a second year class I mean a mature class of juniors or seniors in the senior high school. These students would correspond to second semester students in a class that had begun French in college. I do not believe the scheme here suggested would work well with students who are more immature or who know less French than these know and I have never cared to use it with my more advanced classes. Before I begin to tell you about the scheme, let me warn you that I am not trying to convert you and that I am not sure you will even approve of my method, much less try it yourselves. I have never asked any of the other teachers in my own department to try it but I myself have found great pleasure and satisfaction both for myself and for my students in this way of dealing with one of their reading texts. One of the books used with the greatest success in this way, both from the standpoint of the students and of the teacher has been that thrilling story by Jules Verne, *Le Tour du monde en quatre-vingts jours*.

I spend a large part of the first lesson in taking my class into my confidence, as it were, and explaining what I want to do, why I want to do it, and how I can do it only with complete cooperation. I have never tried this scheme with any but the highest type of students in whom I can place confidence. I tell them that there are two sorts of vocabularies, the one active and the other passive, and that in one's own language one has many more words in the active vocabulary than in the passive. I tell them that as one's passive vocabulary grows, one's active vocabulary grows, too, and that the ones among them who read the most have the largest active vocabularies. One might compare the taking of words into one's vocabulary with the making of acquaintances and friends, the acquaintances being like the words in the passive vocabulary, the friends being like the words in the active vocabulary. We have grown to know some of our acquaintances and friends as the result of an introduction, just as some of our words come into our vocabulary by means of the dictionary. However, I call attention to the fact that probably not one of the students was formally introduced to his classmates, that they see each other day after day, one day begin a smiling recognition and later find themselves calling each other friendlily by their first names. The reader who meets words over and over finally unconsciously recognizes and learns to know them in this same way. An author uses certain words in preference to others just as each one of us does, and unconsciously each author repeats certain words over and over. When reading and rereading the pages of a book one becomes aware of the meaning of many words without making a conscious effort to understand them. Up to this point these students have been adding words to their vocabularies in the formal way and now I want them to try to add some words in that other way.

I tell them also that I am going to give them at the same time the opportunity to try to perfect their pronunciation and to read aloud understanding what they read while they read it. I have noticed that very many people who read aloud even in their native language cannot extract the thought content of what they are reading while they are reading it, so conscious are they of the pronunciation of what they are saying. Over and over again I have asked young people to read something to me in English and then have asked suddenly for the meaning of what was read. Almost invariably their eyes have sought the printed page and they have reread silently what had just been read aloud.

The students are told that many teachers would not try this scheme of mine because I am going to put them on their honor to do something that I shall be unable to check until the experiment is over; that I shall be unable at any particular time to tell whether or not they have prepared their lesson faithfully the night before, but that at the end of the experiment I shall know which ones of them have been faithful and which ones have not. I always tell them about a prominent football player in my own class in college. The professor of an English class had been assigning as outside reading which he was not checking, two thousand lines of poetry a week. One day the professor announced to the class that a certain young man seemed especially fond of *The Faery Queen* as he had read it through three times. When it was discovered that the aforementioned young man had read not one line of the poem, he was dropped from the class and from the football team and subsequently withdrew from the university. I always tell my students that there may be a few as lazy and as dishonest as that boy but that I am sure those students are the exceptions rather than the rule and that I can see no reason for depriving a large group of an opportunity because one or two may be unworthy of having it. Then I tell them that I am going to translate in the class from seven to ten pages a day for them and that their duty will be to read aloud at home what has been translated, reading not once but as many times as possible, thinking of the meaning of what they are reading. I show them in the class how reading a passage a second time throws light upon parts not understood at first and I tell them that each time they read the pages that are assigned they are getting better acquainted with the words the author uses. I do not forbid them to look up words in the dictionary but tell them it is not necessary to do so unless they do not understand the passage after trying faithfully to understand it by rereading it. All of this I explain carefully and tell the students that I shall expect them when we reach the end of the book to be able to read aloud well, understanding what they are reading while they are reading it.

My assignment after this day of explanation is for the students to read and discover for themselves something about the author whose book they are going to read. On the next day my translation is begun in the class and

the students understand what is expected of them and why it is expected. Nearly every day I inquire how many times the students have read the assignment aloud. Some read it no more than two or three times. In many instances these are the naturally slow readers. Some students, however, read the pages regularly four or five times and occasionally more than this. It is surprising how many join in the experiment with eagerness and read and reread and reread, seeing for themselves the increasing knowledge. In the class, of course, a great deal of time is taken by me in translating into English and this may seem wrong to you. I find, though, that for the very reason that the English has been read by me students are reading the French and grasping the thought from the French and that each one is getting much more practice in this sort of French reading than he would have had by his reading a line or two in the class. After I have translated the new lesson, sometimes I have the students read, and I watch, measure, and comment upon their improvement in pronunciation. Sometimes I ask questions in French about the story they are reading. Occasionally, one after the other, they tell the story in French. Now and then, I read aloud and the class translates from sound. Sometimes we study the exercises given in the book. Frequently the students are so eager to go on with the tale they are reading that they are delighted to stop for a lesson in sight translation and on we go. Toward the middle of the book I stop for two lessons and we tell the story in French from the beginning.

At the very end comes the oral test and it is watched for eagerly. I give each one to read aloud a passage of about the difficulty of the French of the book which has been read, the passage being equivalent in length to perhaps a half page. No chance is given for preparation, but each in turn provided with a different passage reads that passage aloud, then without looking at it again, tells its meaning. For this test I give two marks—one for pronunciation and one for comprehension. I always find some students that amaze me by their progress. Others, of course, have advanced less but the class sees clearly the value of repeated and regular study. I feel that there should be at least one written test or prepared paper as well as an oral test given to a class which has read a complete book. Therefore, I now give a choice between a written test and the writing of a paper, which may be in the form of a notebook. I usually fix a date three or four weeks off as the time by which this assignment must be completed. In the class I now take up other work.

The students have become so interested in the book read that they hand in some very amazing notebooks. I never have been much of a believer in illustrated compositions, perhaps because they were so difficult for me that on one occasion as a small child I remember choosing as a subject for such an exercise, "The Adventures of a Pin," because I could draw pins easily. I find, however, that in the high school there are many boys and girls with

very clever ideas, who are glad to have the chance to develop these ideas in French, and that most high school students like to make scrapbooks. In order to write these papers they read and reread and have a great deal of practice in reading and writing. Some of the boys and girls say they almost know the book by heart when they have finished. An editor of the school paper who was in my class once prepared a little newspaper representing a London daily paper of the day of Phileas Fogg's return, with editorial, society notes, news items and advertisements, and with a letter to the editor signed with my initials commenting upon the numerous errors in French in his newspaper. Another pupil prepared an advertisement for a travel bureau apropos of the trip. Numerous students have handed in carefully constructed itineraries and expense accounts, and diaries written during the trip. One boy handed in a stack of Western Union telegraph blanks with the telegrams sent by Phileas Fogg to Jules Verne. Another boy handed in a notebook in which were not only many letters written by Phileas Fogg to Jules Verne but also the addressed envelopes upon which were the proper canceled stamps, inasmuch as the boy was a philatelist. Some have handed in fascinating photograph albums. One gave the file containing Fix's reports to Rowan throughout his trip. They have used their imagination in connection with these reports, too. Perhaps the most ambitious project carried out by any student was a game worked out this year in minute details by a boy of the class of 1942. He made a beautiful large illustrated map (incidentally learning the names of many places important in the theater of war). This map showed the itinerary of Phileas Fogg and Passepartout from their departure from London until their return. He made a small book of several pages of careful directions, written in French, of course. According to his directions four can play the game at a time. The players are to be given small ships to mark their progress. They all have money in the Bank of England, some of which they take with them, some of which is sent in response to a letter, and some of which is sent when asked for by a telegram. They travel either first or second class throwing dice of various colors according to the price of their passage. If they are traveling second class they advance more slowly. They have various forfeits to pay if they stop in certain cities and all these cards describing the forfeits are written in French and are cleverly illustrated. The game is well worked out and the students came in after school hours and seemed to find great pleasure in playing it.

The boys and girls enjoy this method studying a reading text and I have thus far been so delighted with the results I have obtained that I feel that, all in all, the method has justified itself enough for me to tell others who are teaching languages what we have been doing.

Spanish—Or This Other Thing?

MARY WELD COATES

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(*Author's summary.*—The author takes issue with a recent article in this *Journal* which recommended Spanish correspondence between schools in this country as more satisfactory than genuine foreign correspondence, pleads for genuine Spanish and recommends methods for obtaining correspondents.)

IF ANYONE wished to oppose the study of Spanish as not being practical, could it be done more subtly and more effectively than by countenancing or recommending the procedure of a Spanish teacher as expounded in an article in the March issue of this magazine—"Exchange of Letters in Spanish."

This writer has always been conscious of the acute problem of Americanized Spanish, even among Spanish speaking people residing here. My Venezuelan friend tries to tell me she is "corta de mantequilla," and that someone "ha tenido un muy buen tiempo" until I protest. An American teacher born in Colombia asks "¿Sabe Vd. 'María'?" A Spanish teacher from Prague says, "No me hace ninguna diferencia." (She has had to learn our idioms too.) We have a constant struggle with those who should be our mentors, who should be crusading for a genuine, dignified Spanish. A Spanish American in charge of the publications of a certain company brings out a "lector." Paint companies have substituted "pintura delgada" for "pintura clara," but after all their business is to sell paint and they are not specialists in linguistics.

When a Spanish teacher publicly lists the kind of Spanish expressions written by her students and finds they like that kind of correspondence, and with other American students, better than correspondence with South American boys and girls, do we not have *el colmo de la enseñanza del español que no es español*? Friendly feeling to begin at home? Yes, the general principle is undeniable, but why is not English a satisfactory medium between Colorado and New Mexico?

If we are sincere, is not our first duty as Spanish teachers to teach a Spanish that is genuine? All American classroom work, in spite of all efforts to the contrary, has a degree of artificiality. It is only when we speak or write in Spanish to persons of Spanish speech, and preferably even to those who know little or no English, that we have the real *razón de ser* of Spanish conversation, and it should bring a conscientious student the greatest thrill of his language study.

A long time ago this writer had an article in *The Modern Language Journal* on "Making our Students Suspicious." It treated this problem of idiom, and of becoming idiom conscious in our own tongue *first*. When the Colo-

rado boy tries to use "cabritos" is the time to tell him that "kid" is supposed to have come into English slang to fill a real need for such a word as we have for both genders in the other languages—in Spanish jóvenes, muchachos. "Fan" offers a chance to explain the necessity for *defining* our English:

- | | |
|--------------------------------------------|-------------|
| 1. adjunct to a Spanish flirtation—abanico | |
| 2. ventilator | —ventilador |
| 3. amateur, one interested | —aficionado |

It is to be assumed, of course, that the teacher did not fail to point out these things, yet the confession of faith in an all American Spanish correspondence where these dangers are rampant, and the suggestion that interest waned in a South American correspondence and burned brightly under "mano corta" indicate a total defeatism. Where does the Spanish Club function, that he does not know "presidente?" Where are the Spanish newspapers and magazines that he has not seen advertisements for "lápiz labial?" Surely, we all have to combat these things. I had a student who tried "fué plumón" for "se bajó," but that would only argue for the greater need of real Spanish correspondence, not for the desirability of substituting Michigan and Ohio for Venezuela and Yanquilandia.

How this other thing does play into the hands of those whose cry is that high school Spanish is not the real thing, that the Mexicans talk differently! I should say they *do*, but not differently from the correct, idiomatic Spanish which we should be ever striving to teach. But when Colorado American Spanish is preferred to Mexican or Colombian because it gets there sooner, and "Oír es un cuadro de mí" or "Pozo, tengo que cerrar" are printed in a modern language teachers' magazine as excerpts from a desirable type of correspondence, is it not high time some one said a word for Spanish as it is spoken in nineteen Spanish speaking nations?

In a German letter received by my pupil in a German class before the War, the foreign correspondent questioned my student's use of the word "billion." I said—"There is your chance to explain the difference between an American billion and a German Billion (or Spanish billón.)"—A correspondent should teach more of the foreign language than a class teacher can, because the mind of the pupil should be more receptive.

At Lakewood High we have had in Spanish several different plans for foreign correspondence. Many of our students have had a long exchange of letters. One boy heard from Spain all during the Civil War. One teacher sent letters in care of the mayors of various cities. Another is now utilizing the Foreign Friends' column in the Cleveland Press. There are always ways to reach persons in a country who are in a position to pass on your letters to boys and girls. The best way of all is to reach your foreign correspondents through knowing a representative of the country. In that respect Cleveland

or any large city has an advantage. There is not a winter now that does not bring us a Mexican nurse, a Chilean social worker, a Nicaraguan or Peruvian student, or an Argentine doctor. The teacher who worried too much about out of season answers should recall that even six months would keep it in season as between Argentine and here, since it is south of the equator.

The whole question of teaching correct Spanish, a respectable Spanish, of awakening a consciousness of idiom in our students, of making our students have faith in the Spanish they learn—is vital. They must be made to realize that all Spanish is impotent except that which might actually be sufficient to express an idea to a Spanish speaking person.

The world situation is too immense and tragic for us to tolerate synthetics in our teaching. If we are paid to teach Spanish, the language of eighteen republics in this hemisphere, and we are satisfied with a made in U.S.A. brand, we are not being honest with our public. "Keep 'em interested"—no matter how—is not proving an altogether happy preparation for the emergency problems of this decade.

Use of Prepositions before the Infinitive Mood in the Romance Languages

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(Author's summary.—A simple method of how to present this problem to American students.)

A POINT of Romance grammar that offers noticeable difficulty to American pupils is the use of the various prepositions that in French, Italian, or Spanish replace the uniform English "to" before an infinitive, or the present participle. The first step that might be taken is that of making the pupils conscious of the complexity of the Romance use of prepositions in terms of the simplicity and uniformity of the English use.

The teacher may call to the pupils' attention that in certain cases the English "to" is not translated at all in French, Italian, or Spanish; in others, it is translated by "à," "a," "a," respectively; and in others, by "de," "di," "de," respectively. These three cases may be stated thus:

1) An infinitive is attached to a preceding verb without any preposition at all, when

a) The preceding verb is a potential auxiliary such as *to want, to be able to, to have to, to be obliged to*.

English: I want to study

French: Je veux étudier

Italian: Voglio studiare

Spanish: Quiero estudiar

I have to study

Je dois étudier

Debbo studiare

Debo estudiar (Tengo que,
hede estudiar)

b) The preceding verb expresses a physical perception such as *to see, to feel, to hear*, when in English the present participle is used.

English: I see Mary coming

French: Je vois venir Marie

Italian: Vedo venire Maria

Spanish: Veo venir a Maria

Note: The teacher may call the pupils' attention to the different construction that these verbs have in the Romance language by contrasting an English phrase with its Romance equivalent:

English: I hear the birds singing

French: J'entends chanter les oiseaux

Italian: Sento cantare gli uccelli

Spanish: Oigo cantar los pájaros

After stating that the two verbs cannot be separated, and, therefore, the object follows the verb, other examples may be given.

2) An infinitive is attached to a preceding verb by the preposition "à," "a," "a," in French, Italian, and Spanish, respectively, to convey the idea of direction or progress.

English:	I begin to study	I learn how to speak
French:	Je commence à étudier	J'apprends à parler
Italian:	Comincio a studiare	Imparo a parlare
Spanish:	Empiezo a estudiar	Aprendo a hablar

3) An infinitive is attached to a preceding verb by the preposition "de," "di," "de," in French, Italian, and Spanish, respectively to convey

a) An idea of separation or the end of an action.

English:	I stop writing
French:	Je cesse d'écrire
Italian:	Finisco di scrivere
Spanish:	Acabo de escribir

b) To add a complementary phrase, except when the preceding verb is a potential auxiliary or a verb indicating direction or progress, as has already been mentioned in rules 1 and 2.

English:	I am glad to tell you	I beg you to tell me
French:	Je suis content de vous dire	Je vous prie de me dire
Italian:	Sono contento di dirvi	Vi prego di dirmi
Spanish:	Tengo el placer de decirle	Le pido decirme*

Note: In explaining what a complementary phrase is, it may be of help to point out that such verbs as *to be sorry*, *to be glad* are not complete in themselves and need the following infinitive to round out the thought.

To these fundamental rules may be added special cases, the most important of which are the following:

1) The English "to" that expresses purpose, equivalent to "in order to," is translated by "afin de," "per," and "para," in French, Italian, and Spanish, respectively.

English:	to learn one must study
French:	afin d'apprendre il faut étudier
Italian:	per imparare è necessario studiare
Spanish:	para aprender es preciso estudiar

* Modern Spanish has discarded the preposition "de" with these verbs. It was consistently used in sixteenth and seventeenth century Spanish.

2) The English "to be about to" is translated by "*être sur le point de*," "*stare per*," and "*estar para*" in French, Italian, and Spanish, respectively.

English: He is about to read

French: *Il est sur le point de lire*

Italian: *Sta per leggere*

Spanish: *Está para leer*

Two things are of primary importance in teaching this problem. First, that the pupil understand the diverse function of "*a*" and "*de*"; the former indicating disposition and direction towards the action that is to be accomplished, the latter pointing at the reverse fact, that is, the going away from or ending of the action considered. Secondly, patient repetition will create in the pupil the feeling for the proper use of the prepositions in questions. We should aim at creating in the pupil the same psychological reaction as a native notices in himself. Theory and practice will readily attain this objective with a bit of patience and understanding.

The Cultural Approach to Italian
A Sample Unit for the First Semester of Italian
or General Language

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AND

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THE assumption in conventional language courses has been that after the mechanics of the language were mastered attention would be given to the appreciation of foreign cultures. Usually this was done through the medium of English as an incidental part of the foreign-language course. Such assumptions ignore the fact that comparatively few students of language survive the drill period, and consequently whatever knowledge a student gains in this direction is largely incidental and more in the nature of a by-product than of a significant outcome—rarely even as an incidental by-product. The trend in modern foreign-language teaching is to have the student come into contact with the culture of the country, primarily through the medium of the foreign tongue, while he is developing skill in the use of the language—not as has formerly been the case, after he has “covered the grammar.” In other words, the pupil is to sharpen his linguistic tools on content worth communicating from the standpoint of the thought, ideas or information expressed—cultural material, it may be, of a type calculated to introduce him to the foreign country and its people in relation to our own national life and to world progress in the arts and sciences.¹ An overview of the life and culture of the country through the medium of the foreign language is not only educationally worthwhile but also desirable as a background for the study of its literature. Thus culture and language are integrated, one reinforces the other, neither is sacrificed, and the sum total of the outcomes is greater not only in terms of ability in language and information but also in terms of student interest. The conviction is strong that language should be learned from the start in and through cultural content—through material and exercises that have some significance in terms of the information and ideas contained apart from the mere facts of language itself.

The accompanying unit is a minor sample of the cultural approach which is beginning to take root in the modern foreign-language teaching in the

¹ “Syllabus in Modern Foreign Languages,” *Bulletin of High Points* (Board of Education, New York, New York, September, 1935), Vol. XVII, No. 7, pp. 5-31; *An Experience Curriculum in English*, edited by W. Wilbur Hatfield (D. Appleton-Century Company, 1935), pp. 133-135.

United States.² In the past little has been done in this direction by teachers of foreign languages because of the almost complete absence of material specifically designed for the beginning stages of a language. The unit below is based on the geography of Italy and can be used after the completion of the first five or six weeks of beginning Italian in junior or senior high schools. Properly used, the exercise should serve the following purposes:

1. It should afford beginning students the satisfaction of using language in meaningful content from the very start, and should thus appeal to interest as a factor in learning.
2. It should supply motivated practice material for exercises in pronunciation in the earliest stages of beginning work.
3. It should afford practice vocabulary-building in practical context, and thus appeal to the interest of considerable numbers of students in unselected classes whose objectives are neither exclusively literary nor college preparatory.
4. It should enable the novice to become acquainted informally with several types of word-order, and thus to secure a general overview of the basic pattern of the language preparatory to the specialized treatment of specific problems.
5. It should capitalize the charade or puzzle interest in the service of language study.
6. It should develop a certain measure of *Sprachgefühl*.

Although the exercise can be used in a variety of ways, the procedure which has proven most satisfactory with average beginning classes is as follows:

1. Discussion with the students concerning the nature and purpose of the exercise.
2. Oral repetition of the exercises by the class in concert and by individual students in emulation of the instructor. Establishment of bonds of association through the comparison of foreign words with near-cognates and related terms in the vernacular.
3. Oral sight work capitalizing the work of volunteers.
4. Independent work by the pupils during the supervised study period on the exercises of Parts I, and II as specified in the written directions to students.
5. Oral review and discussion of Parts I-II, perhaps with correction and exchange of papers during the following recitation period.
6. Review test on exercises of Parts I and II.
7. Supplementary optional work as suggested in Parts III-VI.
8. Games and informal review activities for the development of a more thorough command of the material.

In classes of the Stanford Language Arts Investigation in which the material has been tried out, the pupils' responses were sufficiently satisfactory to justify the conviction that, properly used, the exercise will have similar interest for other students and teachers of Italian.³

² See W. V. Kaulfers, *Modern Languages for Modern Schools*, McGraw-Hill Book Company, New York, 1942, 525 pages, chapter VII.

³ The writers are indebted to Roy De Vincenzi, student in third semester Italian in the Jefferson Union High School, Daly City, California, for the construction of the outline maps of Italy used in this article.

LA GEOGRAFIA D'ITALIA

PARTE I

CITTÀ INTERESSANTI

Interesting Cities

Istruzioni:

A.

Re-write the following sentences in full in Italian substituting for the number in () the name of the city for which the number stands on the outline map No. 1. Read each sentence carefully in order to be able to complete the exercises at the end of the unit.

1. La città nativa di Marco Polo è (5).
2. Un residente di (6) inventò il gelato (ice cream).
3. Famosa per la sua Università, la più antica (the oldest) del mondo, è (4), "La Dotta" (the learned city).
4. L'Accademia Navale d'Italia è situata in (9), la "Annapolis d'Italia."
5. Celebre per la sua Torre Pendente (Leaning) è (7), città nativa di Galileo Galilei.
6. Il centro dello stabilimento (industrial plant) delle automobili FIAT (l'abbreviazione per "Fabbrica Italiana Automobili Torino") è (8), la "Detroit d'Italia."
7. Il centro dell'industria italiana è (13), la "New York d'Italia."
8. Il Banco di San Giorgio di (15), fondato 1407, è il banco più vecchio (the oldest) del mondo.
9. Dante Alighieri, autore del famoso poema *La Divina Commedia* è nato (was born) a (17).
10. La capitale e la città più popolata d'Italia è (11).
11. Il sito della prima scuola di medicina in Europa è (18).
12. La città nativa di Flavio Gioia, l'inventore del compasso, è (16).

B.

13. Il centro della moda (style) d'Italia è (8).
14. Celebre per la quantità e la qualità del suo marmo è (24).
15. La parola (word) inglese "millinery" è derivata dalla parola (13), nome (name) della città famosa per i suoi cappelli (hats).
16. La (20) è il primo porto militare d'Italia.
17. La città nativa del famoso tenore Enrico Caruso è (6).
18. Il piccolo (small) stato del Vaticano situato in (11) è il centro della religione cattolica.
19. La culla (cradle) dell'arte e della letteratura italiana è (17).
20. Il porto militare del mare Ionio è (22).
21. Il Foro Mussolini, il "Polo Grounds d'Italia," è un grandissimo stadio in (11) con molti campi (fields) atletici.
22. A (4) è nato Guglielmo Marconi, l'inventore del telegrafo senza filo (wireless).
23. Il porto più attivo dell'isola (island) di Sardegna è (10).
24. Cristofori, un residente di (12), inventò il pianoforte.

C.

25. La città di (14) è situata alle falde (on the sides) del vulcano Etna.
26. Arturo Toscanini per molto tempo era (was) direttore d'orchestra del Teatro della Scala a (13), famoso teatro d'opera.
27. La città di (25) è un antico centro greco.
28. Famosa per la purezza della sua lingua (language) italiana è (23).
29. Celebre per i cappelli di paglia (Leghorn straw hats) è (9).
30. La tomba di Dante Alighieri, famoso poeta italiano, è situata in (19).
31. Una famosa stazione balneare (bathing resort) situata sul Mare Adriatico è (21), la "Atlantic City d'Italia."
32. L'Università di (12) ha il giardino (garden) botanico più vecchio d'Europa.
33. Famosa per il suo vino "Marsala" è la città di (26).

34. Il "Lido" di (5) è una delle più belle spiagge (one of the most beautiful seashores) del mondo.
35. La spiaggia di Santa Lucia, situata sul golfo di (6), ispirò la canzone (song) "Santa Lucia."
36. Il centro primitivo della lingua letteraria d'Italia ed anche (also) del italiano moderno è (17).
37. La parola inglese "jockey" è derivata dalla parola italiana "giacchetta," il nome (name) del costume portato dai fantini (worn by the riders) nella corsa di cavalli (in the horse race) durante la grande festa, "Il Palio," di (23).
38. Romolo era (was) il primo re leggendario di (11).
39. Famosa per la sua Mole Antonelliana, l'edificio più alto (the tallest) d'Europa, è la città di (8).
40. La città di (12) è la scena della commedia "Taming of the Shrew" dello Shakespeare.

PORTI PRINCIPALI

Principal Ports

Istruzioni:

In the exercises below locate the place *italicized*, and on a separate sheet of paper, opposite the letter of each exercise, write the *number* that stands for the place on the outline map No. 1. Be sure to read each paragraph completely in order to complete the exercises in Parts III-VI.

- a. *Genova*, città nativa di Cristoforo Colombo, è il primo porto commerciale non solo d'Italia, ma di tutto il Mediterraneo. Genova, chiamata (called) "la Superba" (the Proud) è situata al centro della Riviera Ligure, la terra dell'eterna primavera (springtime).
- b. *Napoli*, il porto principale dell'Italia Meridionale (southern), è il primo porto per movimento di passeggeri. La città di Napoli è situata sopra (on) il golfo più bello (the most beautiful) d'Italia. Il detto (the popular saying) "Vedi Napoli e poi muori" (See Naples and die) non è un'esagerazione.
- c. *Trieste* ha il primo porto commerciale del Mare Adriatico ed è un porto importantissimo per il commercio dell'Europa Centrale. A Trieste ci sono degli importanti cantieri navali (shipyards).
- d. *Venezia*, la città dei canali e delle gondole, è chiamata "la Regina (Queen) dell'Adriatico" per la sua bellezza (beauty) e per la sua importanza commerciale. Venezia è famosa per l'industria del vetro (glass), del mosaico, e dei merletti (laces).
- e. *Palermo*, il porto principale della Sicilia, occupa il primo posto (place) in Italia per l'esportazione degli agrumi (citrus fruits). Palermo è situata in una regione fertile chiamata "La Conca d'Oro" (The Golden Shell).
- f. Il porto di *Bari*, importante per la sua "Fiera del Levante" (The Fair of the East) occupa il primo posto in Italia per il commercio Italiano coi (with the) Balcani e coll'Oriente.

LAGHI E FIUMI

Lakes and Rivers

Istruzioni:

Number a separate sheet of paper in a column (1, 2, 3, etc.). Opposite the proper numbers write the *name* of the lake (indicated by a capital) and the *name* of the river (indicated by a Roman numeral) on outline map No. 1.

1. Il Lago di (A) è il maggior (the largest) lago in Italia.
2. Il fiume principale d'Italia è il (I) che (which) passa per Cremona, città famosa in tutto il mondo per i violini di Stradivarius, d'Amati e di Guarnerius.
3. Il Lago di (E) ed il Lago (C) formano parte della frontiera svizzera e italiana.
4. Il Lago di (G) è una famosa stazione invernale (winter resort).
5. Il secondo fiume d'Italia è l' (III) che passa per la città di Verona, la scena di "Romeo e Juliet," commedia celebre dello Shakespeare.

6. Il Lago di (B), spesso chiamato (often called) il "Lago Luisa d'Italia," è il lago più bello (the most beautiful) e pittoresco d'Italia.
7. Il fiume che passa per la città di Firenze, la scena di "Romola," romanzo celebre di George Eliot, è l' (IV).



MAP NO. 1.

R. DE VINCENZI.

8. Il Lago di (B) è situato nel centro dell'industria della seta (silk).
9. Il fiume (II) passa per Roma, "la Città Eterna."
10. Il Lago (F) ed il Lago (D) nell'Italia centrale sono di origine vulcanica.
11. Il fiume (V) ricorda la magnifica resistenza e le gloriose vittorie italiane nella prima Guerra Mondiale (World War).

PARTE II

I CONFINI D'ITALIA

The Boundaries of Italy



MAP NO. 2.

R. DE VINCENTI.

Istruzioni:

Read carefully the following paragraphs on the geography of Italy in order to be able to complete the exercises at the end of the unit. The location of the places whose names are in *italics* is indicated by a number or capital letter on the outline map No. 2. Rewrite the paragraphs in *English*, and in parenthesis () after each *italicized* name write the number or letter that shows the location of the place on the outline map No. 2.

GIVEN: I confini d'Italia sono: a nord, le *Alpi*; ad est, il *Mare Adriatico*; a sud, il *Mare Ionio*.

WRITE: The boundaries of Italy are: to the north, the *Alps* (I); to the east, the *Adriatic Sea* (B); to the south, the *Ionian Sea* (H).

NOTE: If you are not sure where some of the places mentioned are, first locate them by name on the wall map, or on the map in your textbook. Then find the number or letter that indicates their location on the outline map No. 2, and write it in the parenthesis () after the italicized names.

L'Italia è una penisola dell'Europa Meridionale (southern) ed ha (and has) una forma di uno stivale (boot). L'Italia è situata nella parte centrale del *Mare Mediterraneo*, il "Mare Nostrum" dei Romani. La gigantesca catena (range) di montagne delle *Alpi*, a nord, separa l'Italia dalla *Francia*, dalla *Svizzera*, dalla *Germania*, e dall'*Iugoslavia*. L'Italia è confinata (limitata) dal *Mare Adriatico* ad est, dal *Mare Ligure* e dal *Mare Tirreno* ad ovest, e dal *Mare Ionio*, a sud.

Il territorio d'Italia è molto (very) montagnoso. Le *Alpi*, che (which) formano la frontiera naturale dell'Italia, sono le montagne più alte (the highest) d'Europa. Il passo principale delle *Alpi* è il *Passo Brennero*. Gli *Appennini*, un sistema di montagne che forma l'ossatura (spina dorsale) della Penisola, attraversano (cross) l'Italia dal nord al sud, dalla *Riviera Ligure* fino allo (as far as the) *Stretto di Messina*.

L'Italia ha poche (few) pianure (plains.) Le pianure principali sono la *valle Padana* (Po valley) a nord, la pianura del Lazio (Latium) nell'Italia centrale, ed il *Tavoliere delle Puglie* (Tableland of Apulia) a sud.

La superficie (l'area) d'Italia è inferiore a quella del (that of the) solo stato della California. L'Italia, con una popolazione di 44,000,000 (quarantaquattro milioni), ha una superficie pari ai (equal to) quattro quinti (four-fifths) di quella della (that of) California.

ISOLE E VULCANI

Islands and Volcanos

Istruzioni:

Letter a separate sheet of paper in a column (a, b, c, etc.) and opposite the proper letters write the *name* of the island or volcano that corresponds to the number in the exercise and on the outline map No. 2. Be sure to read each sentence completely in order to be able to complete the exercises at the end of the unit. For example:

GIVEN: La città principale della (VI) è Palermo.

WRITE: a. Sicilia.

- a. L'isola più grande (the largest) del Mare Mediterraneo è la (VI).
- b. Famosa per la sua meravigliosa Grotta Azzurra (Blue) è l'isola di (IV).
- c. La funicolare (cable railway) del (5) ispirò la famosa canzone (song) "Funiculi Funicula."
- d. La città principale della (VII) è Cagliari.
- e. Napoleone si ritirò all'isola d' (V) dopo (after) la sua prima abdicazione.
- f. Alle falde del vulcano (4) ci sono due città, Catania e Acireale, e 63 (sessantatre) villaggi.
- g. La (VII), la seconda isola del Mare Mediterraneo, ha ricche miniere di zinco, di piombo (lead), di lignite, e di ferro (iron).
- h. La (III), paese nativo (fatherland) di Napoleone, e abitata (is inhabited) da Italiani ma appartiene alla (belongs to) Francia.
- i. L'isola d' (V) produce 80 (l'ottanta) per cento del ferro estratto (mined) in Italia.
- j. I soli (the only) vulcani attivi d'Europa sono il (5), l' (4), e lo (1).
- k. La (VI) occupa il primo posto in Italia per la coltivazione degli agrumi (citrus fruits).
- l. Il vulcano (4) ha avuto (has had) circa (about) 120 (cento venti) eruzioni.
- m. Il vulcano (1) è situato nell'isola dello stesso nome (of the same name).
- n. Le città (the cities) di Ercolano (Herculaneum), Stabia (Stabiae) e Pompei, "la Città Morta" (The Dead City) furono (were) completamente sepolte (buried) sotto la cenere (under the ashes) e la lava del (5).

PARTE III

COMPLETION EXERCISES: Città

Istruzioni:

A.

Number a separate sheet of paper, and opposite the proper numbers write the exercises below in full in Italian choosing names of cities from Column A to complete the sentences. Review Parts I and II above if you are uncertain which city to choose.

COLUMN A

- | | |
|---------------------------------------------------------------|---------|
| 1. La città dei canali e delle gondole è..... | Trieste |
| 2. Il primo porto d'Italia per movimento di passeggeri è..... | Bologna |
| 3. L'Università più antica del mondo è situata in..... | Torino |
| 4. Il centro della moda d'Italia è..... | Firenze |
| 5. Il centro dell'industria italiana è..... | Roma |
| 6. La capitale d'Italia è..... | Venezia |
| 7. Il porto principale della Sicilia è..... | Napoli |
| 8. La città famosa per la qualità del suo marmo è..... | Milano |
| 9. La città nativa di Dante Alighieri è..... | Carrara |
| 10. Il primo porto commerciale del Mare Adriatico è..... | Palermo |

B.

- | | |
|---------------------------------------------------------------------------|---------|
| 1. La città nativa dell'inventore del compasso è..... | Amalfi |
| 2. Il primo porto militare d'Italia è la..... | Bologna |
| 3. La Torre Pendente è situata in..... | Salerno |
| 4. Un porto importante per il commercio italiano coi Balcani è..... | Spezia |
| 5. La città nativa di Guglielmo Marconi è..... | Milano |
| 6. Il "Lido" è situato in..... | Pisa |
| 7. La prima scuola di medicina in Europa fu fondata (was founded) in..... | Bari |
| 8. Il "Foro Mussolini" è situato nella città di..... | Venezia |
| 9. Il Teatro della Scala è in..... | Roma |
| 10. La città famosa per il suo vino "Marsala" è..... | Marsala |

C.

- | | |
|-------------------------------------------------------------------------------------|---------|
| 1. Il centro primitivo della lingua letteraria d'Italia è..... | Venezia |
| 2. L'edificio più alto d'Europa è situato in..... | Cremona |
| 3. Il primo porto commerciale non solo d'Italia, ma di tutto il Mediterraneo è.. | Napoli |
| 4. Il fiume Tevere passa per la città di..... | Genova |
| 5. La città famosa per i violini di Stradivarius è..... | Ravenna |
| 6. La città famosa per l'industria del vetro è..... | Taranto |
| 7. Il porto che occupa il primo posto in Italia per l'esportazione degli agrumi è.. | Torino |
| 8. Il famoso tenore, Enrico Caruso, è nato a..... | Palermo |
| 9. La tomba di Dante Alighieri, famoso poeta italiano, è in..... | Firenze |
| 10. Il porto militare del Mare Ionio è..... | Roma |

PARTE IV

MATCHING EXERCISES: Isole, Porti, Città, ecc.

Istruzioni:

A.

On a separate sheet of paper copy the words in A, and beside each one write the corresponding word from column B at the right. Review Parts I and II.

COLUMN A

COLUMN B

- | | |
|----------------------------------|--------|
| 1. La Regina dell'Adriatico..... | Milano |
| 2. La Città Eterna..... | Torino |

3. La culla dell'arte.....	Capri
4. La Superba.....	Livorno
5. La Città Morta.....	Genova
6. Il Lago Luisa d'Italia.....	Palermo
7. La Grotta Azzurra.....	Venezia
8. La Annapolis d'Italia.....	Roma
9. La Atlantic City d'Italia.....	Firenze
10. La Detroit d'Italia.....	Bologna
11. La Parigi d'Italia.....	Rimini
12. La Dotta.....	Bari
13. La New York d'Italia.....	Lago di Como
14. La Feria del Levante.....	Torino
15. La Conca d'Oro.....	Pompei

B.

1. Milano.....	cantieri navali
2. Torino.....	miniere di ferro
3. Sicilia.....	città nativa di Colombo
4. Trieste.....	centro della moda
5. Genova.....	centro d'industria
6. Elba.....	il vulcano d'Etna
7. Corsica.....	paese nativo di Napoleone
8. Salerno.....	violini
9. Pisa.....	giardino botanico
10. Cremona.....	prima scuola di medicina
11. Padua.....	La Torre Pendente
12. Verona.....	miniere di zinco
13. Il Po.....	fiume principale d'Italia
14. Cagliari.....	scena di "Romeo e Juliet"
15. Sardegna.....	porto principale della Sardegna

PARTE V

QUESTIONNAIRE

A.

Compose ten good questions about the geography of Italy starting them as follows:

1. Qual è..... (What is.....)?
2. Quale fiume passa per..... (What river passes through.....)?
3. Quali sono..... (What are.....)?
4. Quante isole ci sono..... (How many islands are there.....)?
5. Quanti abitanti ha..... (How many inhabitants has.....)?
6. Come si chiama..... (What is the name of.....)?
7. Perché è..... (Why is.....)?
8. Dov'è..... (Where is.....)?
9. Dove sono..... (Where are.....)?
10. Per che cosa è..... (For what thing is.....)?

B.

Can you answer your own questions in Italian? Avoid questions for the time being for which the answers cannot be found in the Italian exercises of this unit.

PARTE VI

LIMITED COMPOSITION

Istruzioni:

Re-write the following paragraphs *in Italian*. For the present avoid saying anything for which you cannot find a model in the exercises of Parts I and II.

Italy is a peninsula of Southern Europe, situated in the central part of the Mediterranean Sea. The territory is very mountainous and has few plains. The Alps, which form the natural frontier of Italy, are the highest mountains of Europe. With a population of 44,000,000 Italy has an area equal to four-fifths that of the state of California.

Genoa, "The Proud," is the principal port. Venice, the city of canals and gondolas, is called the "Queen of the Adriatic." Venice is famous for its glass industry. Naples, the principal port of southern Italy, is situated on the most beautiful gulf of Italy. The port of Palermo situated in a fertile region called "The Golden Shell," occupies first place for the exportation of citrus fruits. Florence, the cradle of Italian art and literature, is the native city of Dante Alighieri, author of the famous poem *The Divine Comedy*. Torino, center of the FIAT industrial plant is also the style center of Italy. The Vatican, the center of the Catholic religion, is situated in Rome, "The Eternal City." Pompei, "The Dead City" was buried (fu sepolta) under the ashes and lava of Vesuvius.⁴

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The following books contain useful and informative material in Italian about Italy for supplementary or collateral reading, and special reports.

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⁴ Very inexpensive duplicators such as the Gel-Sten-Jr., Hectograph, or Ditto will produce 50 legible copies which can be used over and over if students are requested to do their work on a separate sheet of paper. All the machines reproduce handwriting as easily as typewritten work, and can be operated by any child of school age.

The Views of Cardinal Sadoletto on Education

BERNERD C. WEBER

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(Author's summary.—Cardinal Sadoletto—his views on the principles of moral and literary training—place of Sadoletto in the educational theory and practice of the Renaissance.)

JACOPO CARDINAL SADOLETO (1477–1547), a distinguished Italian humanist and churchman, was one of the leading prelates of the Italian Renaissance. A man of wide interests and high character, he ably served the papacy under successive popes. Leo X chose him as his secretary along with Pietro Bembo,¹ and in 1517 made him bishop of Carpentras in southern France. In 1536 Pope Paul III elevated him to the Cardinalate.²

Of the numerous writings of this cultivated and liberal minded churchman, perhaps none is of greater significance than his *De pueris recte instituendis* (*Concerning the proper education of children*). As bishop of Carpentras, Sadoletto considered the education of the young to be one of his most important duties. This work, therefore, represents his mature reflections on the principles and methods of instruction, and is one of the noteworthy contributions to educational theory and practice written during the Italian Renaissance. Corrected and revised by Sadoletto's friends before publication, the book was first printed at Venice during the summer of 1533.³ The treatise is essentially a discussion of a liberal education for a youth of an upper middle-class family, and reflects the aristocratic tendencies characteristic of many Renaissance humanists. Sadoletto's ideas, borrowed in part from classical authors, were also influenced by various Renaissance writings, notably by Desiderius Erasmus' *The teaching of boys*. The work is presented in the form of a Ciceronian dialogue, the bishop and his nephew Paolo being the two interlocutors. Written in excellent Latin⁴ and dedicated to Guillaume du Bellay,⁵ a famous French diplomat and humanist, Sadoletto's book is a notable attempt to reconcile Christian ideals with Hellenic culture.

Sadoletto considered the proper education of children to be one of the most important problems of his day. He thought that this education should be provided by the individual family, however, rather than by the state,

¹ Pietro Bembo (1470–1547) was a Venetian-born humanist who studied at Padua and Ferrara where his friendship with Sadoletto was formed. Subsequently Bembo became joint secretary to Giovanni de' Medici (Leo X) along with Sadoletto. Most of Bembo's later life was spent in Padua. He was made a Cardinal in 1539 by Pope Paul III.

² For fuller details consult A. Joly, *Étude sur Jacques Sadolet, 1477–1547* (Caen, 1856) and S. Ritter, *Un umanista teologo, Jacopo Sadoletto (1477–1547)*, (Rome, 1912).

³ The work has been translated into English: *Sadoletto On education: a translation of the De pueris recte instituendis, with notes and introduction*, ed. E. T. Campagnac and K. B. D. Forbes (Oxford, 1916).

⁴ *Ibid.*, p. xxxiii.

⁵ *Ibid.*, p. 3.

and home training was to be devoted to the formation of right personal habits. The temper of the home life, he indicated, should be serious and strict, yet with a distinct note of refinement, and a certain open handedness in the treatment of dependents, and courteous hospitality in intercourse with equals.⁶ Sadoletto believed that education must begin with childhood itself, for no one could be properly trained as a youth who had been badly brought up as a child.⁷

In Sadoletto's analysis, education was divided into two main parts—moral and literary training.⁸ It was his aim to produce the virtuous man. The attainment of virtue and moral freedom, however, was achieved, in his opinion, only by time and practice. The child, he said, must learn to submit his desires to the authority of an external reason until his own mind was sufficiently developed.⁹ From the beginning, efforts were to be made to strengthen the child's moral sense. The first concept which he believed should be instilled was the love and reverence of God, for that attitude was the basis of a sound education.¹⁰

A second important principle in a child's training emphasized by Sadoletto was that the father must be a pattern to his son in matters of piety and conduct. In this way the child would be led to a feeling of deference for age and office.¹¹ A father should possess a well-balanced disposition, behaving with dignity and not with passion. His actions and gestures should be exemplary and conform to the golden mean of self-control. Moderation, Sadoletto counselled, was to be the rule in the relations between father and son. Flogging was strictly prohibited. Affection was to be controlled by dignity. Sadoletto believed that the child should not be spoiled, although he thought the father ought to provide adequate allowances for his son's pleasures. Important also in the boy's training was companionship with those of his own age.¹² Such companions were to be chosen by the father for their high character and trustworthiness. A spirit of moderation was also to prevail in the household. The scale of expenditures should exhibit economy without meanness, freedom without extravagance. Over refinement and waste were to be shunned as poisons of life.¹³

Much importance was given to the study of the classics. Latin and Greek were considered to be the foundation for all intellectual accomplishment, and classical purity was to be the goal of teaching.¹⁴ Through the study of the classics the boy would be trained in reading, writing, grammar, and rhetoric. Ancient historians were to be read in order that the youth might learn from the experience of the past what in life was to be avoided and what eagerly pursued. The study of Greek and Latin poets also was emphasized, Homer, Vergil, Terence, and Plautus being particularly recommended.¹⁵

⁶ *Ibid.*, p. 35.

⁷ *Ibid.*, p. 7.

⁸ *Ibid.*, p. 12.

⁹ *Ibid.*, pp. 17-18.

¹⁰ *Ibid.*, pp. 26-27.

¹¹ *Ibid.*, pp. 47-51.

¹² *Ibid.*, pp. 58-59, 65.

¹³ *Ibid.*, p. 45.

¹⁴ *Ibid.*, pp. 98-99.

¹⁵ *Ibid.*, pp. 103-106.

Sadoletto believed that boys should receive instruction in gymnastics and music, for these two subjects contributed to the grace of the body and the balance of the mind.¹⁶ Dancing was not prohibited, but Sadoletto thought that this pastime should be indulged in sparingly. Mathematics he considered a valuable study, for it would free the mind from material objects and direct attention to eternal truths.¹⁷

Finally, Sadoletto recommended the study of philosophy, which he declared was the greatest of all sciences. The art of living, in his opinion, was the gift of philosophy. Proficiency in this subject would strengthen character and bring determination in conduct. He who established himself in philosophy was truly to be considered god-like.¹⁸ Thus the study of philosophy was the culmination of Sadoletto's system of education, for the ideal which he set forth was essentially that of a liberal training unconcerned with any technical superstructures. In accord with the humanistic conception of the dignity of man, Sadoletto naturally emphasized character development as the ultimate goal of teaching.

Sadoletto's treatise attracted the attention of his contemporaries. Pietro Bembo praised it as a work of brilliant style and rich learning.¹⁹ Reginald Pole, the famous English ecclesiastic, although admiring the work for its eloquence and erudition, criticized it for failing to glorify theology, believing that inadequate attention had been given to the principles of Christianity.²⁰

This educational work clearly illustrates the aims and methods of a liberal humanistic training of the latter part of the Italian Renaissance. The learned churchman who wrote it had attempted to adapt for his age all that seemed best in antique learning as revealed by the scholarship of his day. *De pueris recte instituendis* is probably the best known of all Sadoletto's writings, and remains a significant contribution to educational theory and practice.²¹

¹⁶ *Ibid.*, pp. 119-125.

¹⁷ *Ibid.*, p. 125.

¹⁸ *Ibid.*, pp. 140-141.

¹⁹ *J. Sadoleti . . . epistolae quotquot extant proprio nomine scriptae . . .* ed. V. A. Constantius (Rome, 1760-1764), II, 60-64.

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²¹ For a general discussion of educational theories in this period, see W. H. Woodward, *Studies in education during the age of the Renaissance, 1400-1600* (Cambridge, Eng., 1906).

• Personalia* •

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Expiration of Appointment: Douglas W. Alden, Instructor in Romance Languages. Ernest A. Johnson, Instructor in Romance Languages. Murray B. Peppard, Instructor in German.

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Promotion: Herbert Benjamin Myron, from Assistant Professor to Professor of French.
Resignation: Delphin C. McFarland, Assistant Professor of Spanish.

Bryn Mawr College (Bryn Mawr, Pa.)

Promotion: Myra Richards Jessen, from Assistant Professor to Associate Professor of German.

Change: Eunice Morgan Schenck, Dean of the Graduate School and Professor of French, resigned her deanship, but will continue as professor of French.

Expiration of Appointment: Ludwig W. Kahn, Instructor in German. Stella Dueringer Wells, Part time Instructor in German.

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Promotion: Helmut Hatzfeld, from Visiting Professor to Professor of Romance Languages.

Leave of Absence: John L. Brown, Instructor of Romance Languages, with the Office of Coordinator of Information.

Leave for Military Service: Anthony J. DeVito, Instructor in Romance Languages.

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Leave of Absence: Albert Louis Cru, Associate Professor of French in Teachers College, 1942-43.

Retirements: Anna Woods Ballard, Assistant Professor of French, Teachers College. Louis Auguste Loiseaux, Associate Professor of French, Barnard College. Raymond Weeks, Professor of Romance Philology.

Visiting Professor: German Arciniegas, Spanish American Visiting Professor (Winter Session).

Connecticut College (New London, Conn.)

Promotions: Florence Hier, from Assistant Professor to Associate Professor of French. Malcolm B. Jones, from Instructor to Assistant Professor of Romance Languages.

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Leave of Absence: Angelo C. Lanza, Assistant Professor of Modern Foreign Languages.

Resignation: Mrs. Renée Molino Juda, Assistant in Modern Foreign Languages.

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* Additions or corrections should be sent to the author.

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Change of Status: Laurence Pumpelly, Professor of the Romance Languages and Literatures (part-time).

New Appointments: Sidney Eyre Ievers, from Northwestern University Instructor in German. Pierre Thomas, from the Desert School, Tucson, Ariz., Associate Professor of the Romance Languages and Literatures. Paul Kann, from Yale University Instructor in the Romance Languages and Literatures.

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Return from Leave: James L. Scott, Professor of German. Alberto Vazquez, Assistant Professor of Romance Languages.

Resignation: George Kelly Beebe, Instructor in Spanish.

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Promotion: Wolfram Karl Legner, from Instructor to Assistant Professor of German.

Leave of Absence: Henry Grattan Doyle, Professor of Romance Languages and Dean of Columbian College (one year) to serve as Director of the Washington Inter-American Training Center established by the Office of the Coordinator of Inter-American Affairs and administered by the American Council of Learned Societies.

New Appointment: Raul d'Eca, Instructor in Portuguese.

Grinnell College (Grinnell, Ia.)

Resignation: Walter Schnerr, Instructor in Modern Languages.

New Appointment: Alice Ann Kessler, Special Lecturer in Romance Languages.

Miami University (Oxford, Ohio)

Promotion: S. O. Palleske, from Instructor to Assistant Professor of Romance Languages.

Leave for Military Service: Royce Hubin, Instructor in German.

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Promotion: Dominic P. Rotunda, from Associate Professor to Professor of Romance Languages.

Leave of Absence: Mrs. Barbara Garcia, Instructor in Spanish.

Temporary Appointment: Luis Monguio, Instructor in Spanish.

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Promotions: Paul F. Saintonge, from Associate Professor to Professor of French. Valentine Giamatti, from Instructor to Assistant Professor of Italian.

Leave of Absence: Ruth Sedgwick, Associate Professor of Spanish.

Resignation: Henri G. Stegemeier, Instructor in German.

New Appointment: Nellie Sanchez, Graduate Assistant in Spanish.

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Promotions: Kenneth McKee, from Instructor to Assistant Professor of French. Lyman Bradley, from Assistant Professor to Associate Professor of German and Chairman of the Department. Herman Hespelt, from Associate Professor to Professor of Spanish.

Leaves of Absence: Eugene Lebert, Assistant Professor of French. Wesley D. Zinnecker, Professor of German and Chairman of the Department. August Steitz, Associate Professor of German.

Resignations: Everett Hesse, Reginald Brown, Alexandre De Seabra, Instructors in Spanish.

Retirement: Roy Schultz, Assistant Professor of Spanish.

New Appointments: Anthony Castagnaro, Ernesto Da Cal, Ludmilla Turkevich, Instructors in Spanish.

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Leave for Military Service: Charles E. Carlieu, Department of Romance Languages.

Resignations: Gerald Cleisz, Mary Jo Finck, Jean P. Keller, Carmine Linsalata, James E. Witherell, Assistants in Romance Languages. Paul K. Whitaker, Norman H. Binger, T. H. Etzler, Walter J. Tillmans, Assistants in German.

New Appointment: Paul Gottwald, Assistant in German.

Ohio University (Athens Ohio)

Leave of Absence for the duration: James V. Rice, Instructor in Romance Languages, now with the War Department.

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Promotion: P. H. Shelley, Professor of German and Department Head.

Retirement: F. W. Pierce, Professor of German.

Princeton University (Princeton, N. J.)

Promotion: Alfred Foulet, Research Associate in Modern Languages and Literatures.

Leave for Military Service: E. B. O. Borgerhoff; R. S. Willis, Jr.; S. B. Bossard, and Imbrie Buffum, of the Department of Modern Languages and Literatures, J. H. Hammond, Junior Grade Lieutenant at the University States Naval Academy at Annapolis.

Transfer: A. L. Bigelow, to the Department of Engineering.

New Appointment: H. S. Jantz, Assistant Professor of Modern Languages and Literatures, from Clark University.

Randolph-Macon Woman's College (Lynchburg, Va.)

New Appointment: Madame Consuelo de Tabala Guy, Department of Romance Languages.

Rutgers University (New Brunswick, N. J.)

Promotion: Charles S. Stevens, to Associate Professor of Romance Languages.

Leave of Absence: Charles S. Stevens, to be Assistant in Cultural Relations in United States Embassy, Mexico City. Richard L. Predmore, Assistant Professor of Romance Languages.

Leaving for Armed Service: Clarence E. Turner, Assistant Professor of Romance Languages.

Resignation: Richard W. Ross, Instructor in Romance Languages.

Expiration of Appointment: A. Thomas Veltre, Graduate Assistant in German. Louis F. Haar, Instructor in German.

Saint Louis University (St. Louis, Mo.)

Promotion: Joseph F. Privitera, Assistant Professor of Modern Languages.

Simmons College (Boston Mass.)

Retirement: Bertha Reed Coffman, Associate Professor of German.

Resignation: Courtney Bruerton, Special Instructor in Spanish.

Smith College (Northampton, Mass.)

Leaves of Absence: Oskar Seidlin, Assistant Professor of German. Michele F. Cantarella, Associate Professor of Italian. Joaquín Casaldueiro, Associate Professor of Spanish. Virginia L. Conant, Instructor in Spanish.

Resignation: Walter Gieseke, Instructor in German.

Stanford University (Stanford University, Calif.)

Promotion: Ronald Hilton, from Acting Assistant Professor to Associate Professor of Romanic Languages.

Leaves for Military Service: Miguel A. Prado, Ralph J. Michels, George E. McSpadden, Instructors in Romanic Languages.

Return from Leave: Carleton E. Bryne, Instructor in German.

Visiting Professor: William F. Twaddell, Acting Professor of German, during summer quarter of 1942.

The Tulane University of Louisiana (New Orleans, La.)

Leave of Absence: Jack Chalmers Herman, Assistant in Romance Languages.

Resignation: Gerhardt Edward Steinke, Assistant in German.

United States Military Academy (West Point, N. Y.)

Associate Professors: Lt. Colonel E. J. Bond, relieved for duty elsewhere. Lt. Colonel A. L. Keyes, formerly Assistant Professor of French, appointed.

German Section: Lt. Colonel J. L. Chamberlain appointed Assistant Professor. Major G. G. Epley, formerly Instructor in French detailed as Instructor in charge of Third Class German. Lieutenant W. J. Thinnies detailed as Instructor in German. Mr. Fritz Tiller appointed Civilian Instructor in German.

Portuguese Section: Major S. O. Fuqua, Jr., formerly Instructor in Spanish appointed Assistant Professor of Portuguese. Major C. L. Andrews, formerly Instructor in Spanish, detailed as Instructor in Portuguese. Mr. X. A. Fernandez appointed Civilian Instructor in Portuguese.

French Section: Captain J. S. Nesbitt, appointed Assistant Professor of French. Captain H. N. Moorman detailed as Instructor in French. Lt. Colonel P. S. Thompson; Lt. Colonel H. H. Upham; Major R. M. Fuller, III; Major T. C. Foote, relieved for duty elsewhere. Louis Vauthier, Civilian Instructor, retired. Marcel Reboussin, Civilian Instructor, resigned.

Spanish Section: Major J. F. Greco, appointed Instructor in charge of Third Class Spanish. Major M. H. Hoover, Major T. H. Slade, Major T. F. Hoffman, Captain R. J. Mercer, Captain F. W. Haskell, Captain A. M. Espinosa, Lieutenant F. E. Glace, Lieutenant R. E. Arthur, detailed as Instructors in Spanish. Major G. L. Roberson, Major J. E. Kelly, Major W. C. Hay, formerly Instructors in French, detailed as Instructors in Spanish. Lt. Colonel E. G. Griffith, Major G. R. Mather, Major B. deW. Jones, Major J. H. O'Malley, Major L. C. Miller, Major C. R. Revie, Major E. M. Harris relieved for duty elsewhere.

United States Naval Academy (Annapolis, Md.)

Promotions: A. Cabrillo-Vazquez, from Assistant Professor to Associate Professor of Foreign Languages. A. Heffler, Rene Muller, from Instructor to Assistant Professor of Foreign Languages.

Promoted from Lieutenants (jg) D-V(S) USNR, to Lieutenants D-V(S) USNR: Lieutenant (jg) William H. Berry, USNR. Lieutenant (jg) Ralph J. Michels, USNR. Lieutenant (jg)

Henry W. Drexel, USNR. Lieutenant (jg) William S. Shields, USNR. Lieutenant (jg) John H. Hartsook, USNR. Lieutenant (jg) Samuel B. Purdie, USNR. Lieutenant (jg) Claude P. Lemieux, USNR. Lieutenant (jg) Victor W. Retting USNR. Lieutenant (jg) D. Lee Hamilton, USNR.

Promoted from Ensign D-V(S) USNR, to Lieutenants (jg) D-V(S) USNR: Ensigns Francisco R. Espinosa, USNR and Howard R. Brandon, USNR.

Commissioned as lieutenants (jg) D-V(S) USNR., and retained as officer instructors in this department: N. C. Fahs, John T. Black, William H. Buffum, Jacob Cantor, Charles R. Michaud.

New Appointments: Lieutenant (jg) D. F. Fogelquist, USNR. Lieutenant (jg) W. W. Sewell, USNR. Lieutenant H. D. Blanchard, USNR. Lieutenant (jg) E. T. Heise, USNR. Lieutenant (jg) C. Sedgwick, USNR. Lieutenant (jg) J. H. Hammond, USNR. Lieutenant (jg) P. M. Beadle, USNR. Ensign R. W. Ross, USNR.

University of Arizona (Tucson, Ariz.)

Promotion: Vernon F. Koenig, to Assistant Professor of French.

Leave of Absence: Albert William Bork, Instructor in Spanish, first semester.

Leave for Military Service: Gerhard Mundinger, Instructor in German.

New Appointment: F. J. Schmitz, Instructor in German.

University of Chicago (Chicago, Ill.)

Promotions: René Etienneble, from Instructor to Assistant Professor of French, O. J. M. Jolles, from Instructor to Assistant Professor of German. Salomón N. Treviño, from Instructor to Assistant Professor of Spanish.

Leaves for Military Service: Caleb A. Bevans, Instructor in French, Leon P. Smith, Assistant Professor of French.

New Appointment: George J. Metcalf, Assistant Professor of Germanic Philology.

University of Delaware (Newark, Del.)

Leave of Absence: Edwin C. Byam.

Resignation: Professor N. D. Holbrook, III.

Retirement: Professor W. J. Ellis.

New Appointments: Mrs. Maurice Gonon, Assistant Professor of French and Spanish. Elizabeth Edrop, Instructor in German. William Bohning, Instructor in Spanish.

University of Miami (Coral Gables, Fla.)

Leave of Absence: Donald F. Fogelquist, Assistant Professor of Spanish and Portuguese for service in the United States Navy as an Instructor at the Naval Academy at Annapolis.

University of Minnesota (Minneapolis, Minn.)

Resignations: Frederick Wagman, Donald P. Morgan, Instructors in German. J. Thomas Dale, John J. McAuliffe, Byron P. Nielson, Teaching Assistants in German. Pearl Niemi, Instructor in Romance Languages. Bjarne Landa, Teaching Assistant in Scandinavian.

Retirement: Colbert Searles, Professor of Romance Languages.

New Appointments: Herman Rothfus, Edwin E. Menze, Teaching Assistants in German. Evelyn D. Corbett, George H. Zentz, Amos Kirkpatrick, Teaching Assistants in Romance Languages.

University of Oregon (Eugene, Ore.)

Return from Sabbatical Leave: Carl L. Johnson, Assistant Professor of Romance Languages.

Resignation: Laurence LeSage, Instructor in Romance Languages.

Expiration of Appointment: Robert Lynn Curran, Graduate Assistant in German. Anne Wuest, Instructor in Romance Languages. Robert Baker Knox, Erma Jean Taylor, Max D. Kamm, Graduate Assistants in Romance Languages.

University of Pennsylvania (Philadelphia, Pa.)

Promotion: William Roach, from Assistant Professor to Associate Professor of Romance Languages.

Resignations: William H. Bohning, Instructor in Romance Languages, to be at the University of Delaware. Lowell B. Ellis, Wilson Frescoln, and William V. Hoffman, Assistant Instructors in Romance Languages.

University of South Carolina (Columbia, S. C.)

Promotions: William Milton McLeod, from Adjunct to Associate Professor of Modern Languages. Ralph Beckham, from part-time to full-time Instructor in Modern Languages.

Leaves for Military Service: Wilbur Clifton Zeigler, Instructor in Modern Languages. William Sledge Woods, Instructor in Modern Languages. Alpheus Sheffield Hodge, Instructor in Modern Languages.

University of Southern California (Los Angeles)

Leave of Absence: Kenneth McLeod Bissell, Professor of French.

Special Leave: John F. Griffiths, Assistant Professor of Spanish.

Visiting Professor: Mendez Pereira, Visiting Professor of Spanish and Portuguese.

New Appointments: Key Chang, Lecturer in Japanese at University College. Gaston Benedict, Lecturer in Portuguese.

University of Tennessee (Knoxville, Tenn.)

Resignations: Stratton Buck, Assistant Professor of Romance Languages. Karl J. Hess, Instructor in German.

University of Texas (Austin, Tex.)

Promotion: Ramon Martinez Lopez, from Instructor to Assistant Professor of Romance Languages.

Leaving for Military Service: Rowland M. Myers, Instructor in Romance Languages.

Wellesley College (Wellesley, Mass.)

Promotion: Marjorie Henry Ilsley, from Assistant Professor to Associate Professor of French.

Leaves of Absence: Andree Bruel, Marjorie Henry Ilsley, Associate Professors of French, first semester. Edith Melcher, Assistant Professor of French, second semester. Nicolette Pernot Ringgold, Assistant Professor of French, year.

Not Returning: Robert Jordan Carner, Dorothy Norton Pond, Instructors in Spanish. Anna Mirante, Instructor in Italian.

New Appointment: Concha Breton, Lecturer in Spanish.

Correspondence

To the Editor of the *Modern Language Journal*:

In the February number of the *Journal* I read a very interesting article by T. A. Daley of Dillard University on the subject, "What is the French Conditional?" Although Mr. Daley begins his most able, complete and useful summary of the uses of the conditional with a sort of apology for discussing a grammatical subject, I dare offer the following suggestions on the same subject, because I feel sure that most readers of the *Journal* are interested in this sort of thing.

In the first place, the name 'conditional' is a misnomer, but only to the extent that it conceals the origin of the form as a 'past future,' that it gives no indication of its use as the imperfect of the future. But ought Mr. Daley to ask that the conditional express a condition? When one says "si j'étais que de vous, je ne ferais pas cela," the verb 'je ferais' expresses the action which *depends* on the condition 'si j'étais etc.,' that is, 'my doing it is conditional on my being in your shoes.' Besides, the Grammar of the French Academy, which defines the conditional as a mood on page 177, explains on page 185 that the conditional "indique une action ou un état dont la réalisation dépend d'une condition."

To have a clear understanding of this verb form, which, at least from the standpoint of history, ought to be a tense of the indicative, one must realize that, far from being "unknown to the Latin tongue" and from "dating from the end of the XIIIth century" and from "coming into French in the Middle Ages," the past future grew in the Vulgar Latin out of a classic locution found in Cicero, who says "litteras habeo ad te scribere" much as we would say "je dois vous écrire une lettre." It is hardly necessary to go into detail on the oral and aural problems of the Latin *amabo-amabam* and *scribam* (future) and *scribam* (subjunctive). The fact that in all the Romance languages the old future was replaced by a form having as its origin a periphrastic substitute, the infinitive+*habeo*, except in the Balkans where *volo* was the auxiliary, is evidence of the use of the construction among the uneducated. One must keep in mind the fact that the Latins wrote one language and spoke another. Martinon's preface to his 'Comment on parle en français' shows how the modern Frenchman perpetuates this idea about language! If we cannot prove by examples in literature that the analytic future-conditional as we know it was used before the IXth century, neither can we prove that it did not exist. That the future, at least, was used as early as the middle of the VIIth is proved by the *Historia Francorum* of the so-called Fredegarius, who in trying to account for the name of a city called Daras in Mesopotamia, relates that the king of the Persians when asked to restore certain provinces replied, "Non dabo," to which Justinian answered, "Daras." That the two parts were not amalgamated until quite late, particularly in the South, is attested by the Old Spanish 'rebolver se ane,' the Portuguese 'vingar nos hemos,' the Provençal 'dar laus ai' and the Catalan 'aydar m'en hia,' which last is a conditional. As we find instances of the infinitive+*habeo* or *volo* in Cicero, "volo tibi commemorare," and Jerome, "scio te . . .

velle comprimere,"—this last for the customary form in -urum esse,—and in Seneca, (Controv. I, 1, 19) so we find it used more freely in the patristic writings. Tertullian has "in omnem terram exire habebat praedicatio apostolorum." And later the contemporary of Charlemagne, Alcuin, uses no less than thirty cases of this Latin locution. So when Professor Grandgent states that the analytic future was used in pre-Romance Latin as early as the VIth century, he was being very conservative, for it is hardly likely that so great a change could have come about suddenly. As for its use in Old French, it is found repeatedly in the Oxford Roland, beginning at verse 257, and recent paleographers have claimed the second quarter of the XIIth as the date of this manuscript. Here, for example, are five succeeding verses (v. 596-600):

Chi purreit faire que Rollant i fust mort,
Dunc perdreit Carles le destre braz del cors,
Si remeindreient les marveilluses oz:
N'asemblerreit jamais Carles si grant esforz;
Tere Major remeindreit en repos.

If these are all instances of the conditional and not of the past future, it is because the *Chanson de Geste* deals almost exclusively in direct quotations, whereas the past future, which is the original use of the form, remains restricted to indirect quotations and indirect questions. But if the Strasbourg (n'en déplaise à mons. Hitler!) oaths have "si salvarai eo meon fradre Karlon," it would seem impossible to suppose that the Frankish soldier in relating the incident did not say "dist ke salvareiet suon fradre."

As to its use as a 'conditional,' it is interesting to note first that the Old Latin future, expressing as it did an action that was hoped for, expected or feared, was derived from an old subjunctive. Now when the Latin "dicit se venturum esse" became "dicit quod venire habet," the subjunctive in indirect discourse having been one of the first cases to fall, "dixit se venturum" naturally became "dixit quod venire habebat." In the same way "dicit quod venire habet si potest," a simple future condition taking the indicative, obviously became "dixit quod venire habebat si poterat" and from there to "venire habebat si poterat" was a natural and easy step. It must be remembered that the constant preoccupation of the Latin world which makes an almost illiterate Spanish nun strive to write "Classic" in the "Peregrinatio ad Loca Sancta," hid the growth of the construction in the speech of the people. If, however, we are to accept Professor Grandgent's statement (*Introduction to Vulgar Latin*, p. 5, §5) that the most important source of information about Vulgar Latin is the subsequent development of the Romance Languages, we have here unanimous testimony that the untutored have substituted a periphrastic, first for a simple future condition, which took the indicative anyway, then for the past, "he would if he could," which makes it a less vivid future requiring a present subjunctive or a present contrary to fact requiring the imperfect subjunctive.

Here we have the conditional sprung full-fledged out of the ear of the past future, which apparently est mort en couches; for the conditional is a mood. The French Academy says so (p. 177) in its recent grammar, and they took three hundred years to think it over! But let us look a little closer. They also say (p. 185) "le conditionnel a tantôt la valeur d'un mode,

tantôt la valeur d'un temps. . . . Il possède deux temps, un présent et un passé qui a deux formes: j'aurais aimé, j'eusse aimé." But if the conditional has the value of a tense, to what mood does it then belong? If it is no longer conditional, is it indicative or subjunctive? Moreover, when one says "personne ne l'eût reconnu," one uses a past subjunctive form to express a statement of fact in a principal clause, (i.e., he was unrecognizable), and this is very close to a definition of the indicative, is it not? And then, what about this one? "Je l'ai échappé belle. Si le médecin qui a vu l'accident ne m'avait pas soigné tout de suite, j'étais un homme mort." What, pray, is that "étais"? It would seem to be the imperfect indicative, but it certainly expresses a past contrary to fact condition. Is it a mood or a tense?

Are we not confusing the issue? Would it not be simpler to admit freely the fact that modern languages do away with the subjunctive as rapidly as their natural conservatism will allow? Would we not make this whole question of the conditional easier to understand and more in accordance with the facts, if we said, "This is a tense of the indicative which has been substituted little by little for the subjunctive, in indirect discourse, in conditional sentences, and in all its so-called potential uses. It is constantly being used to replace the subjunctive today, as in the many cases cited by Mr. Daley in the last page of his article; but note also that 'en cas qu'il vienne,' which very properly becomes 'au cas où il viendrait' or 'dans le cas où il viendrait,' has become in the mouth of the people 'au cas qu'il viendrait.' And in all probability it will some day in the very far distant future be substituted for all those cases of the subjunctive which cannot be replaced by the indicative." Does not this whole discussion arise from our attempting to explain modern language phenomena in terms of Classic grammar?

GUY MOULTON
Head of the Department
of Modern Languages

Kimball Union Academy,
Meriden, New Hampshire

• "What Others Say—" •

FOREIGN LANGUAGE¹

IN THE MIDST of the many choices offered in our high schools, the values of the foreign languages should continue to receive due consideration. Pupils with high linguistic abilities, especially those preparing for college, should be encouraged to study the foreign languages. Pupils who postpone their first foreign language study until their college days find their task difficult. The ninth grade is better than the tenth to begin this study. If the pupil has real language aptitude, there exists the possibility of four years of study of a foreign language in high school. There are a few pupils who can profit by the study of two foreign languages during their high school years.

From Latin came the Romance Languages—French, Spanish, Portuguese, Italian, and Roumanian—and there is much to be said for the old idea that Latin should be the first

¹ From *Better Teaching* (Cincinnati Public Schools), May, 1942, Vol. IV, no. 9, p. 3.

foreign language studied. Its study clarifies and aids in the attainment of a real grasp of English. Spanish has become increasingly important with our growing interest in hemisphere solidarity. The twenty Latin American republics to the south of us acting through the Pan-American Union have planned to emphasize a bilingual school program, and will teach English as well as their own language. French has long been the language of many people around the world; and German, though the language of one of our powerful enemies, is used in much of the world's scientific and philosophical writing, and regardless of the outcome of the war will remain an important language.

Looking forward, we can predict that peace in the after-war world can be maintained only through close cooperation between all peoples of the world. The vocational and cultural importance of foreign languages in the new world is self-evident. In fact, it is safe to assume that foreign languages other than those now in our high school curricula—the languages of China, India, Japan, Russia—may at some time be offered in American high schools.

WILL IT BE FRENCH THIS TIME?²

FROM 1914 to 1918, when European nations were locked in a war that brought death to thousands of their youth every day, the students in these countries went on learning each other's languages as before. It was only logical for them to do so, for this study was anchored securely to two objectives; acquaintance with a literature which the best critical minds of many ages had found good, and mastery of a foreign tongue as a vocational asset for a large number of their citizens from university professors to bellhops.

In the United States we acted differently. Colleges kept their German classes going more or less apologetically, but already in 1916 high school boys and girls began to feel that they should not study German, and, by June, 1917, many of their boards of education had decided that they could not. Such a step was not without its logic, for while we paid lip service to the European objectives we were not anchored to them, or to any others. We moved in an ideological network in which such desirable things as culture, alert thinking, tolerance, critical insight, internationalism and peace were all more or less within our reach, so that when a European country seemed no longer to possess these desiderata there was no reason for continuing the study of its language.

During the past quarter of a century, German teaching has not recaptured the place it once held in the secondary-school curriculum and now there are reasons to fear that French, too, may become a minor language, or may ultimately disappear from our course of study. If it does, it will be for the same reason, for, with due recognition of the fact that the decreased high school registration and the shift to the vocational and social-science studies made for a reduction in French classes, the real drop in enrollment coincided with the fall of France. That their own methods of instruction and the objectives they held before their pupils may be the major cause of this condition is something that French teachers are not perhaps willing to admit.

There was a time in the history of American education when French was taught, as were Greek and Latin, by translation, by the mastery of grammar, vocabulary and sentence structure. Then came the break from the dead languages and the demand for a more effective teaching of a tongue which was in wide-spread use throughout the civilized world. The emphasis upon the spoken language in French classes, combined with the increasing interest in European travel and in international questions, brought about the introduction of "cultural" material. Pupils learned something about the geography of France, a little about its history and a great deal about its manners and customs, its architecture, its ideals, its national characteristics. The entire course of study could be summed up in a few words: "We must teach not only French, but France."

² From *School and Society*, vol. 55, no. 1423, April 4, 1942, pp. 390-391.

It is possible that, if teachers had interpreted that slogan literally, French might still be holding firm. The trouble was that they did not teach France, they taught Utopia. Examine the text-books of the past fifteen years that include "cultural" material and you will find not only interesting data about France but also many extravagant reflections on the greatness of the French people, their good taste, their idealism and the purity of their patriotism. The young men of France were the world's finest soldiers, individualistic but able to work in unison, pacific but brave even to recklessness. The girls were beautiful, lively, intelligent. Both young men and young women read only the finest literature. All French homes were artistic. The French people never did any muddled thinking. This, with some variations, was the picture which the French teachers painted for Young America.

Our boys and girls had undoubtedly painted pictures for themselves during the translation era of French study. They did not think often about the French people, but when they did, it was with the belief that they were very much like themselves and that the differences were unimportant ones of food, clothing or mannerisms. They assumed that the French had inherited the normal quota of Man's frailties along with his virtues, and the resultant attitude was one of kinship, of friendliness. But friendliness was converted into awe under the new pedagogy and our young people developed no longer for closer contact with these paragons across the Atlantic. Then came the fall of France and they were dismayed. To their disillusioned eyes, their teachers had been either deluding them or talking about a subject with which they themselves were not familiar. In either case there seemed to be no good reason for continuing the study of the French language.

If modern language teachers could draw from the happenings of the past year some lesson which would make them more critical of their methods, they could secure for their subjects an unquestioned, permanent place in high school curricula. But at this moment, teachers of Spanish are turning their eyes toward Latin America and are prepared to find there more than Pizarro or Cortez ever dared to hope for. These distant lands are cultured and gracious, life is picturesque, economic and social problems do not exist. The sad-eyed Indian who was born on his master's estate and will live and die there, who has never known a hearty meal, who has never had a few coins to spend, will be converted into a colorful peasant, bubbling with folklore, strumming a guitar and singing songs in Spanish, a language which he has probably never learned.

Such teaching has little justification, for it inevitably leads to disillusionment. It forces our young people to reorient themselves in a world which is difficult enough already. We may ask ourselves also if it really pleases a foreign nation to see its citizens represented not as red-blooded men and women but as the *dramatis personae* of a comic opera.

We must not lose sight of the fact that the teachers' intentions were of the best. They were working for international friendship and consequently they felt they should omit all that was sordid from the picture. That was why young Americans heard nothing in their French classes about Devil's Island, or the suppressed Arabs, or the struggle between capital and labor, or political corruption in Paris. But if teachers continue to "teach France," how can they expect to ignore the economic, political and social questions about which their pupils have now learned a great deal? Perhaps they should abandon this objective and aim solely for the mastery of language and literature. Such a step would not be impossible, or undesirable.

FLORENCE M. BAKER

New York City

• Notes and News •

RESIGNATION OF MR. BERNARD AND INDUCTION OF MR. BRICKMAN AS FILM EDITOR

WITH this issue Mr. Edward G. Bernard of the International Film Bureau of New York City, retires as Assistant Managing Editor in charge of films to become lieutenant (junior grade) in the U. S. Navy engaged in the visual education program of the Navy. Mr. Bernard has given years of fine service to the *Modern Language Journal*, and his resignation is deeply regretted. His place will be taken by Dr. William W. Brickman of the School of Education of New York University, B.A. and M.S. in Ed., College of the City of New York, Ph.D., New York University, and a contributor to many educational journals, who has lately been co-operating with Mr. Bernard in conducting the film columns of this Journal. We welcome him heartily as a full-fledged member of the staff.

U. S. CIVIL SERVICE EXAMINATION FOR TRANSLATORS

ON MAY 16 last the U. S. Civil Service Commission gave another countrywide examination for translators—a profession which our federal government still sees fit to underpay, since often a good stenographer is paid as much as or more than a person who is supposed to have a literary command of three or four languages. We had opportunity to examine some of the examinations given last May. The foreign language section of these papers was generously sprinkled with misprints, grammatical errors and other pécadillos such as no self-respecting third-year student would overlook. The candidates were supposed to know the meaning of the English word "condign" but at the same time to overlook such a howler as "der Beamter"—not even a reasonable facsimile of German. When will the federal government wake up, pay its translators an adequate wage, and attract some competent persons who can at least construct a decent examination?

FRANCO-GERMAN LITERARY RELATIONS

AT THE Indianapolis meeting of the Modern Language Association a luncheon was held for organization of a proposed Discussion Group in *Franco-German Literary Relations*. It was attended by some 60 persons and followed by the reading of papers by Gustave Cohen (Yale University), *Chrétien, Wolfram et Wagner*, Frederick Lehner (West Virginia State College), *Marcel Proust in Germany*, Jacques Breitenbucher (Miami University), *Alsace: the Amalgamation of two Cultures* and S. O. Palleske (Miami University), *Philosophical Origins of L'Art pour L'Art*. The petition of the group to be admitted to the Modern Language Association as Comparative Literature VII is now before the Program Committee. All those interested in receiving the communications of this group and wishing to participate in its work are asked to send their names, addresses and fields of special interest to the secretary (Henry H. Remak, Dept. of German, Indiana University, Bloomington, Indiana).

A CORRECTION

THE review of J. L. Russo's *Second Year Italian* published in the March issue of this year, page 237, was erroneously ascribed to Professor Michele Cantarella, our Italian review editor. It was written by Miss Carol Bogman of the Mount Pleasant High School, Providence, R. I.

FOREIGNISMS IN DAILY USE: A PROGRAM FOR THE LANGUAGE TEACHER

Propositions

I. Foreignisms—i.e., assimilated and unassimilated words and phrases from other languages—are frequent and on the increase in our speech. Among 400 such items found in leading newspapers were: abri, alma mater, aria, arriba, autobahnen, boyarin, capira, chenine, cholo, cleora, conquistador, corrigenda, dinar, dulce far niente, etc., etc.

II. The trend of opinion is that isolationism is a thing of the past for the United States. If so, more foreignisms are probable and indeed desirable (since the translation of a foreign term is often unsatisfactory or impossible.)

III. Hence, some knowledge of foreign languages is and will continue to be indispensable, even for the man in the street.

IV. Dictionaries are unable to supply this knowledge, since foreignisms come in faster than such books can be printed. Of the foreignisms mentioned above, some 30 per cent were not found in two of the largest and most recent English dictionaries, and 38 items were not listed in Webster.

V. Teachers of language are the "experts" to whom the citizen can and should turn for help on foreignisms.

Program

1. Invite all pupils to bring to school *all* foreignisms found in reading, heard over the radio, or picked up in conversation.

2. Have all language teachers collaborate in assigning the proper meanings and pronunciation. Consult educated natives or other specialists to secure authoritative information on new terms, abbreviations, etc.

3. Enlist pupil volunteers in making a card catalog of foreignisms to be housed in the school office, with meanings entered.

4. Publish new items regularly in the school paper, and try to have them copied in the local daily, as coming from the school.

5. Announce to the public that the school office will answer inquiries as to the meaning and pronunciation of foreign words and phrases.

6. Make a duplicate catalog for deposit and use in the public library.

7. Have language teachers give an evening course in the sounds and meaning of foreignisms as a form of adult education.

8. Start a campaign, with pupil assistance, for the correct pronunciation and use of foreign names, words, and phrases by radio announcers.

BAYARD QUINCY MORGAN
HENRY CLAY LINDGREN

Stanford University,
California

Reviews

Vingt Contes Favoris. Chosen and edited by Foster Erwin Guyer and Arthur Gibbon Bovée. New York: Oxford University Press, 1941. Cloth. Price, \$1.65.

The editors of this well-printed volume state their two-fold purpose in choosing their stories as (1) "to acquaint students with some of the greatest of modern French short story writers" and (2) "to present . . . especially those (stories) that long experience has shown appeal most strongly to Americans." The reading level is described as second year of college French, or third year of high school French. Most of the stories are old acquaintances; all belong to the pool of nineteenth-century works now in the public domain from which anthologists have been drawing materials for many years: *Walter Schnaffs*, *La Mule du Pape*, *Tamango*, *L'Attaque du Moulin*, *Un Episode sous la Terreur*, etc. One comparatively unknown story of Sardou (and an amusing one), *L'Obus*, is the only newcomer.

Notes occur at the bottom of the page. They include grammatical helps (e.g. full forms of slang or popular phrases), translations of difficult passages, and explanations of historical and literary references. All the notes appear to be apt, precise, intelligent. Further explanations of phrases, etc., are found in the (necessarily) extensive vocabulary at the end of the book.

The stories are grouped under the author's name, and at the beginning of each section there is a brief comment in English on the writer's general position and importance, with a list of his chief works. These commentaries might have been improved, it seems to the reviewer, by the addition of some explanation of certain critical terms. For example, the student is told that the presentation of Maupassant's stories is "perfectly realistic, turning occasionally toward the naturalistic," though no definition of the latter term (which is after all rather special, and hardly in the average student's vocabulary) is offered. The same holds true for the terms "impressionistic," "well-made play," "Parnassian," etc. The total effect is that the introductions were written for the teacher rather than the student.

The long section devoted to exercises has been painstakingly prepared by the editors, and is uniformly excellent, though perhaps a bit monotonous. Only two types of exercise are used for each story: first, a list of questions in French designed to be used as a basis for conversation (and presumably to test the students' knowledge of the content of the text), and second, another list of sentences in English (each a fairly close paraphrase of a sentence in the story) to be put into French by the students as an exercise in composition. There is much to be said for both types of exercise. Some variety, however, might have enlivened this portion of MM. Guyer and Bovée's book.

Taken all in all, *Vingt Contes Favoris* compares most favorably with collections of the type, and may be unhesitatingly recommended for class use. Its outstanding qualities are the excellence of the footnotes and the fine paper and typography for which the Oxford Press is justly esteemed.

BRUCE A. MORRISSETTE

Washington University,
St. Louis

EDDY, HELEN M., and STRUBLE, MARGUIRETTE, *Écrivons*. Boston: D. C. Heath and Company, 1941. Cloth. Price, \$1.28.

Écrivons is an excerpt from *Basic French II* with dictées, vocabulary and grammatical exercises which are based on *Madame Thérèse* and *Les Trois Mousquetaires*. A systematic presentation of grammar and verb conjugations directly follows the exercises.

The book is published in response to a demand from teachers using special editions of the two reading texts mentioned and who desire to use these supplementary exercises.

This material does not confine itself to the conventional topical method which causes so much "overlapping" of grammatical study in the successive years of a French course, and thus it saves the student from much boredom. It requires him to "stretch" his mind by delving into several topics in one lesson, which is after all a good idea. The exercises are so plentiful, however, that a teacher, limited in time, would do well to omit certain parts; for example, some on verbs and nouns. The vocabulary used is not stilted, but colloquial. The exercises are well-formulated, modern in type, and give effective application to the rules. The *Grammaire* contains many excellent teaching suggestions because of its ingenious arrangement.

Écrivons is unique in its use of *Dictées* and is already favorably known through *Basic French II*. The publishers, D. C. Heath and Company, have made the book attractive, and the authors deserve special commendation for their scholarly presentation of the material in the book.

LESTER C. NEWTON

Phillips Academy,
Andover, Massachusetts

ROMAINS, JULES, *Louis Bastide* (from *Les Hommes de bonne volonté*). Edited by Armen Kalfayan. Harrisburg: Stackpole Sons, 1941. Price, \$1.20.

Louis Bastide is a characterization of a young boy of Montmartre and of the working class whose parents struggle against unemployment. Louis is a lovable, intelligent, sensitive child who feels deeply the changes in his parents and who tries to help them.

This text is taken from the first, sixth and thirteenth volumes of Jules Romains *Les Hommes de bonne volonté*. The editor states in the Preface that the experiences of young Louis Bastide have been brought together without any attempt to establish a closer sequence than exists in Romains' long novel.

These selections give one many glimpses of Romains' unanimism and his amazing skill in giving life to that which is only background in so many other authors' work.

Included in this well-bound volume is an introduction with additional references, exercises of the word building and conversational type and a vocabulary which includes expressions that might trouble students. The print is clear and bold, and the paper is good. There is a map of Montmartre but the reviewer regrets the lack of other illustrations.

Louis Bastide is a commendable edition suitable for advanced high school classes, and for second or third year college work.

ESTELLE LEONARD MURPHY

Cambridge High School,
Cambridge, Maryland

VILDRAC, CHARLES, *Michel Auclair*. Edited with Introduction, Notes, and Vocabulary by Clifford H. Bissell. New York: D. Appleton-Century Company, 1941. Price, \$.90.

This reviewer can recommend *Michel Auclair*. Although one of Vildrac's lesser known plays, it is characteristic of his work. It is true that the play has very little plot but it is an interesting one nevertheless. The situation is plausible; the dialogue is simple, unaffected, and idiomatic. The story will appeal to young people and there is an absence of indelicate matter. One finds decency, loyalty, and unselfishness in the character of Michel Auclair. The construction of the play is skillful. It is gratifying to find such texts edited so that students may begin to know and appreciate the works of modern writers.

This edition is supplied with ample introductory material concerning the author's life, his ideas, and his works. One also finds a very fine critical analysis of the characters and of the most difficult aspects of the play itself. The notes, following the text, are well prepared and along with the vocabulary are sufficient for students in college French. There are no exercises.

ESTELLE LEONARD MURPHY

Cambridge High School,
Cambridge, Maryland

SHAVER, CLARE, *Amusons-Nous!*. New York: Harper and Brothers, 1941. Price, \$1.40.

A "funny book" in French! It is a story of Jacques Duval, his family and his pets. Students will love this book as mine have already done.

The reviewer believes this book to be pedagogically sound. It uses the student's interest in humorous situations to teach reading. The pictures make possible a direct association of the word with the object or action. The book is definitely not too juvenile. The vocabulary has been chosen, according to the author, from the first 1000 words of the *Basic French Vocabulary* by Tharp. With each episode in the life of Jacques and his friends there are exercises. Some fine features of these exercises are that they are flexible and can be used according to the instructor's method and they are varied from lesson to lesson. In most cases they can be conducted like games. They are easily checked.

ESTELLE LEONARD MURPHY

Cambridge High School,
Cambridge, Maryland

SPACHE, OLGA, TÉTART, RENÉE, and SPACHE, GEORGE, *Parlons Français, Premier Livre*. Copyright by George Spache, 1941. Price, \$1.00.

Parlons Français, Premier Livre is a mimeographed workbook for beginning French. This notebook contains pictures which are grouped under such headings as *la salle de classe*, *les parties du corps*, *les vêtements*, etc., in order to associate words in a series. To continue this association, there is an opportunity to connect words with objects and to write the correct word under the picture. As the student becomes more advanced there are provisions for the grouping of words—pictures to be described and spaces for short original compositions.

ESTELLE LEONARD MURPHY

Cambridge High School,
Cambridge, Maryland

TÉTART, RENÉE, SPACHE, OLGA, SPACHE, GEORGE, *Parlons Français, Deuxième Livre*. Copyright by George Spache. 1941. Price, \$1.00.

This mimeographed notebook, unlike *Le Premier Livre* is both a workbook and a reader. It, too, is for beginning French and is a continuation of the work already started. There is word repetition in the short sentences and with the very fine and varied exercises. The workbook is prepared on the basis of pupil growth and one finds ample reading matter plus association, completion, and true and false exercises in the latter half of the book. There are songs, poems, and dramatic selections also to be found.

The reviewer believes that these two workbooks can be used very effectively with junior high students. My senior high students declared them to be "lots of fun."

ESTELLE LEONARD MURPHY

Cambridge High School,
Cambridge, Maryland

REY, H. A., *Au Clair de la Lune and Other French Nursery Songs*. New York: Greystone Press, 1941.

This collection of nursery songs, including such favorites as *Frère Jacques*, *Sur le Pont d'Avignon*, et *Au Clair de la Lune* and seven other well known songs, is truly a child's book. It is colorful, imaginative, attractive, and amusing. One finds one colored page with the simple melody and words to one verse and on the opposite page of the music book, one finds a copy that a more advanced music student would use plus the complete words. After every two songs there are two blank pages which can be used for more songs.

ESTELLE LEONARD MURPHY

Cambridge High School,
Cambridge, Maryland

GREENFIELD, ERIC. *An Outline of German Grammar*. New York: Barnes and Noble, Inc., 1940. Bound in strong paper. List price, 75¢.

The author, a well-known veteran of the modern language classroom and editor of school texts, has given us here another in the Barnes and Noble College Outline Series. But the book is more than a mere outline of grammar; it is rather a combined text book and reader for learning the essentials of German, and is amply supplied with drill and composition exercises. Its method is deductive. Its dominant characteristic is simplicity and terseness of presentation. This presentation, though brief, is adequate for the author's avowed purpose and, through much repetition in the abundant reading material, should achieve its objective. This text, ostensibly, is not for high school use. But, says the author, "mature, well prepared students, reciting three times a week, can master the contents of this book in one semester."

"This book," says Professor Greenfield, "is the outgrowth of several ideas that have insistently forced themselves upon me in some thirty-odd years of experience in teaching first year German classes." It is these *several ideas* that give this book its peculiar stamp and to them this reviewer can give his hearty approval. They are five in number:

(1) *Topical or unitary lessons*. The essentials of grammar are divided into forty-eight units that can be treated as separate topics. Hence the book is divided into forty-eight lessons. The sequence followed is, it seems to me, admirable, save in one instance. Would it not be better to drill longer on *weak verbs*, which are given in lesson V? And would not the topics, *nouns*, (lesson IV) and their modifying *demonstrative adjectives* (lesson VI) and *possessive adjectives* (lesson VII) gain by being in uninterrupted sequence? Adjective declensions, the *bête noire* of so many students, are not given until lessons XXIII, XXIV, and XXV.

(2) *Very small vocabulary (760 words)*. This fact of a small vocabulary permits the operation of that ancient pedagogic principle, which is one of the fundamentals on which this text is built: *Repetitio mater studiorum est*.

(3) *Simplified treatment of noun declensions*. The whole topic of noun declension, except for irregular nouns, is presented, along with the definite and indefinite articles, in one short lesson of scarcely four pages, which include a page of reading and composition material. This is one of the most striking features of the book.

(4) *Abundance of German text (12,000 words)*. This provides the repetition mentioned in (2).

(5) *Complete one-page conjugations of 26 verbs*. These are one of the excellent features of this text. They provide a complete unified picture of each of the essential types of verbs, such as, *haben* verbs, *sein* verbs, *inseparable* compounds, *separable* compounds, *reflexive* verbs, *modals*, and *passive voice*, etc.

Each lesson averages about 3½ pages, the first third, approximately, containing the grammar with examples and a small vocabulary, the second third, the German text, the last third, English-German composition, based on the grammar and textual matter. The author emphasizes the need for much oral and aural drill.

An introduction of ten pages supplies the rules of pronunciation, etc., with much practice material, including three poems of Heine. Oral practice is stressed. A list of strong verbs with principal parts, a German-English and English-German vocabulary and also an index are supplied at the end.

Although we can unqualifiedly praise the five excellent ideas, upon which the good reputation of this newcomer in the field of beginning texts must rest, there is a lack of those well tried drill devices, such as synopses in complete sentences, supplying missing words and inflectional endings, reworking sentences, changing tense, person and number, etc. Moreover it is a text for serious students only. It makes no pretense to amuse: contains no jokes, no riddles, no pictures, no songs, no humorous tales. But for earnest students, who wish to get a panorama of the essentials of German in a short course, here is an excellent book.

Page appearance is attractive, paper quality good, type clear. However, one might wish the size of type of the German material were larger to avoid eye strain, and the book bound in cloth even at the additional cost.

HENRY J. SKIPF

Denison University,
Granville, Ohio

SISTER M. GONSALVA WIEGAND, *The Non-dramatic Works of Hrosvitha*. Text, Translation, and Commentary; Saint Louis, Missouri (1937—copyright date, although title page has 1936).

This doctoral dissertation is not a critical edition in the sense that recourse has been made to the MSS; Strecker's text (1930) has been used throughout with very few departures. The translation, however, is the first in English and serves a valuable purpose in bringing to notice the eight Christian legends in leonines and elegiacs of the famous nun, her most considerable work in verse. The introduction presents the essential facts about the life and writings of Hrosvitha, revealing a perhaps pardonable enthusiasm for the subject which leads occasionally to vagueness: e.g., Intr. xviii, "Paganism in conflict with Christianity gives the period [the 10th century] a local color all its own," which might be said of other Medieval centuries as well. Nor is Hrosvitha probably any more essentially "German" (*ibid.*) than a dozen other German Medieval poets. Further, if she is a "genius" (xix), it is disconcerting to be told that her best works, the well-known prose plays in imitation of Terence, are "mere comedies of manner."

The prose translation is a careful piece of work, although "feign" (p. 21) must be a slip for "fain." The commentary is serviceable and limited chiefly to points of prosody, orthography, and grammar, with brief statements concerning Hrosvitha's sources. I am doubtful in connection with other similar editions as well of the need for repeating frequently in the commentary such notes as "*lacrimando*: gerund for pres. participle; *vixisse*: aoristic infinitive; *tinxerat*: pluperfect for perfect." These are common and well-nigh universal phenomena of Medieval Latin grammar and are recognized as such in the Introduction, xxi. The numerous deviations from classical scansion fall into the same category and are also to be expected; but they increase the bulk of the notes appreciably. However, an editor of Medieval Latin writings must, I suppose, continue to point out such matters at least as long as readers trained in classical Latin remain ignorant of the concise information of this sort to be found, e.g., in the introduction to Beeson's *Primer of Medieval Latin*. On the whole, this is an industrious and useful labor on which the author is to be complimented.

L. R. LIND

University of Kansas,
Lawrence, Kansas

HÖLDERLIN, FRIEDRICH, *Gedichte*. Selected and edited by A. Closs. London: Duckworth, 1942. Price, 6/- net.

The increasing interest in, and understanding of, Hölderlin in England during the present generation is a source of both surprise and gratification to all students of German literature. M. Montgomery's *Friedrich Hölderlin and the German Neo-Hellenic Movement* (1923), E. M. Butler's *The Tyranny of Greece over Germany* (1935), R. Peacock's *Hölderlin* (1938) and A. Closs's *The Genius of the German Lyric* (1938) give eloquent testimony of this new appreciation of a lyric poet who is today more than ever before recognized as one of the really great in world literature. In this new edition of some seventy-five of his poems (including half a dozen of the "Xenien" and a translation of a chorus from *Antigone*), Professor Closs of the University of Bristol calls Hölderlin "the German Pindar," a rhapsodist who speaks more with "the tongue of the spirit" than with words. The twenty-page introduction, based upon Hölderlin's own poems and letters rather than on one of the numerous compendia, shows independence of research and judgment. We call attention especially to the remarks about the poet's rhythm (p. 16), about his relation to Pindar and the Greek ideal (pp. 16-17), to Kant (p. 19), and to Schiller (p. 22). There are also remarks concerning Hölderlin's madness and his audacity of formal structure (p. 26 f.), the symbolic force of his images and the control of his "sacred passion" by a classical sense of form (p. 29 ff.).

An account of the well-known facts of Hölderlin's tragic life is dispensed with, in favor of two parallel chronological tables, one listing important general events in literature and history, the other the principal data of the poet's life.

The 120 pages of text offer a judicious and generous selection, from the very earliest period (ca. 1785) to the poet's decline, with the chief emphasis, of course, upon the Homburg period (1798-1800) and the climax of his achievement (1800-1804). A few of the favorite poems are missed, among them "Die Jugend," "An unsere grossen Dichter," "An die jungen Dichter," "Abbitte," "Die Kürze," and "Die Heimat," yet no such wide selection from the lyrics of Hölderlin has, to this reviewer's knowledge, ever been offered before in a volume edited and published in a non-German country.

The book was got out chiefly for British university students, for, as the jacket states, "the works of Hölderlin are a necessary subject of study in many of the universities in England, Scotland and Wales," because his "poetry has been put in the syllabus by those responsible for the proper teaching of the foreign languages." But friends of the German lyric everywhere will welcome it. From our American point of view the only objection to the volume lies in the paucity of the notes (3 pages!), which offer no linguistic help whatever. In the humanities, certainly, our British cousins continue to be far ahead of us, and sometimes we wonder how much further behind them we will be once we have been in the war as long as they. A selected bibliography of about twenty-five titles concludes the splendid little work. The frontispiece is the Hiemer pastel of the poet, taken from the Propyläen edition.

EDWIN H. ZEYDEL

KOVARSKY, L. A., Родные Писатели (Rodnye Pisateli). New York, 1942. Privately printed. For sale by the author, 3544 Broadway, N. Y. C. Price, \$1.75.

This attractively printed volume contains sixteen biographies of leading Russian authors from Pushkin to Korolenko together with their portraits. The author states that these are intended for young people and they undoubtedly are. They give a very good picture of the life and outstanding works of the writers discussed but they are done in excellent and simple Russian. With the difficulties that exist today in the securing of suitable material for classes, this book can well serve as an admirable Russian reader for moderately advanced students. It

will be especially useful for students who are interested in Russian literature, for it covers in simple form material which can nowhere be handily secured in simple and brief Russian. The work belongs in all schools and colleges where Russian is taught.

CLARENCE A. MANNING

Columbia University,
New York, N. Y.

GULLETTE, CAMERON C., KEATING, L. CLARK, and VIENS, CLAUDE P., *Teaching a Modern Language*. New York: F. S. Crofts and Company, 1942. Price \$1.00.

This is the shortest book on methodology since the report of the *Committee of Twelve* in 1897. One of the greatest assets of the book is its brevity.

On the whole, it summarizes briefly and adequately the methodology of modern language teaching.

In general the bibliography is reasonably satisfactory. However there are numerous references in the bibliographies, which occur at the end of each chapter dating back as far as 1916, possibly even earlier. There is comparatively little after 1937. Since the latter date there has been a voluminous mass of material dealing with methodology which deserves mention in this book.

Particularly satisfactory is the chapter on suggestions for "Class Room Management." It is filled with pertinent and worth while statements. e.g., "Good pedagogy and common sense go hand in hand." Another chapter which deserves mention is one entitled "Making Assignments." Of course both these chapters deal with general pedagogical principles, and not merely modern language teaching.

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There is a good section on page 101, "Sources of Realia and Supplementary materials." Another helpful chapter is the one entitled the "Language Club." The French School of the University of the South at Sewanee, Tenn., mentioned on page 109, has not functioned for four or five years.

It is to be regretted that "Dictation" has not been more adequately treated. However, we realize in the short space of this text it is impossible to deal with each phase of modern language teaching as is done in most of the other voluminous texts on this subject. In spite of any criticism the authors are to be congratulated on having succeeded in writing an Education book less than 500 pages long!

NITA ANDREWS

University of North Carolina
Chapel Hill, N. C.

MCCOY, J. HAMILTON, *Spanish Vocabulary-Grammar*. New York: Harper and Brothers, 1942. Price, \$1.30.

In recent years teachers of Spanish have been offered a succession of beginning grammars, most of them seeking to be a bit more basic and concise than their predecessors. Professor McCoy's work is a brief grammar of eighteen lessons and four reviews, with appendixes on verbs and idioms, and vocabularies of Spanish-English and English-Spanish.

The book has a number of features to recommend it. The vocabulary emphasizes practical usage, for the most part; the *Lecturas* at the ends of the chapters are interesting; and the following *Composición*, consisting of twelve sentences to be translated from English into Spanish,

stresses vivid and meaningful content. Reviews are frequent enough to refresh the student's memory before it has grown too hazy because of distance from the original material. Certain statements of grammatical rules are excellent, notably the recognition (§42) that adverbs formed from the feminine of adjectives by adding *-mente* have not one but two stresses, a fact usually ignored by most authors of Spanish grammars.

In spite of manifest merits, however, certain inadequacies are apparent. There seems to be a paucity of illustrative sentences in Spanish for many rules, and the explanation of grammatical points occasionally appears rather technical for average beginning students. Some chapters are crowded with varied topics (*Lección siete*, in particular), while other chapters are disproportionately brief (*Lección once* and *Lección quince*, for example). The titles of chapters themselves often are not inclusive enough to permit the ready finding of topics by consulting the table of contents instead of the index. Certain difficult uses of words and idioms might be explained more fully. *Gustar*, meaning "to like," seems to merit more explanation; and *conocer* is listed as "to know, to be acquainted with," but not as "to recognize." The subjunctive is treated in a somewhat sketchy manner, and the gender of a number of Spanish nouns is not designated in the English-Spanish section of the vocabulary.

A bit of revision here and there, the simplifying of certain statements of rules, the expansion of other topics (such as the subjunctive and the passive voice), and the inclusion of more illustrative Spanish sentences, could easily make *Spanish Vocabulary-Grammar* a most useful textbook.

ROBERT AVRETT

Texas College of Mines and Metallurgy,
El Paso, Texas

HAGGARD, J. VILLASANA, assisted by McLEAN, MALCOLM DALLAS, *Handbook for Translators of Spanish Historical Documents*, Archives Collections, University of Texas, Photo printed by Semco Color Press, Oklahoma City, 1941. Price, \$1.50.

This is one of the most interesting and useful books that has come to this reviewer's desk in many days. The author states in a special note at the beginning of the volume that this is "merely an experiment. . . . It is hoped that users of this manual will be kind enough to address any criticism or suggestions to the author in order that such improvements as are received prior to 1945 may be incorporated in the final copy to be printed at that time." This reviewer hopes that this small volume will come to the hands of many persons who will read it carefully and pass on their suggestions to Professor Haggard. Indeed, this volume can be made indispensable to every one working in Spanish and Spanish-American history—with printed books as well as with manuscripts.

The manual considers first the theory of translation, followed by chapters on Paleography, and Procedure in Translation. Chapter four is a number of "Special Aids" which include stock Spanish phrases with their English equivalents, expressions with special meanings, abbreviations used in Spanish historical documents, weights and measures, and monetary terms. This chapter should prove the most valuable of the book. The fact that weights, measures, and monetary values have varied so widely from one age to another, and from one section to another in the same country, gives this section high importance. The reviewer feels, however, that in addition to giving the value of Spanish money in American dollars, there should be some explanation or definition of the various Spanish coins, and their relations to each other. This reviewer would also welcome an enlargement of the lists of weights and measures. For example, how long is a *lanza* or a *lanza jineta*, a measure that the early *conquistadores* were always referring to? Also, just how far is a *tiro de arcabuz*, or is it meant to be indefinite? It appears, too,

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that such terms of rank, as *capitán*, *adelantado*, *mayorazgo*, etc. might be included with the English equivalents, if they can be arrived at.

The manual contains, by way of example photographs of a number of manuscripts, and the author shows the best way to transcribe and translate, finally arriving at the finished product. The samples of Spanish handwriting from the Iberians to the italic hand of the nineteenth century present a brief but excellent introduction to the study of Spanish paleography.

The bibliography is both select and full. It lists numerous articles and books on all phases of the study of manuscripts, from the latest scientific items on photography to theoretical and philosophical works on translation.

Every one who uses the book should send his personal comments and suggestions to Mr. Haggard.

STERLING A. STOUDEMIRE

University of North Carolina,
Chapel Hill

PATTISON, WALTER T., *Representative Spanish Authors: A First Book of Spanish Literature*. New York-Toronto: Oxford University Press, 1942. Two vols. in one. Price, \$4.00. Separate vols., \$2.25 each.

These persons engaged in the teaching of survey courses in Spanish literature have available for their labors at long last a basic text not to be sniffed at by colleagues from other language departments as juvenile. The book under consideration is sound in principle, and painstaking, dignified and effective in execution.

The work aims at a goal of acquainting the student with the important periods and genres of Spanish literature by a presentation, not of dribbles from the works of several masters in a given field, but "by a passage [from a typical author] of sufficient length to enable the student to form a critical opinion of him." For the Golden Age drama, as an instance, we have *Las paredes oyen* (an excellent choice) in its entirety, and nothing else. The *comedia* stalks forth with organic vitality, a spectacle far more instructive and entertaining than an olio of scenes from Lope, Tirso, Calderón or five others. Other long representative works are *Don Álvaro*, *Pepita Jiménez* (abridged, 63 pp.,* and *Misericordia* (abridged, 52 pp.).

Sizable compositions presented unabridged include a story from *El Conde Lucanor*, 2 portraits from the *Claros varones de Castilla*, an *égloga* by Garcilaso, a group of 6 old romances, and Lope de Rueda's *Paso de las aceitunas*. From the 19th century one finds 2 essays by Larra and 1 by Mesonero Romanos, a prose *leyenda* with 8 *Rimas* by Bécquer, a short story by Pardo Bazán, and Azorín's *Las nubes*. Short lyric poems appropriate to their epochs are found throughout.

Noteworthy generous extracts are included from the *Poema del Cid* (130 lines, 3 episodes), *Celestina* (21 pp.), *Lasarillo de Tormes* (21 pp., *Tratados* I, III, V, VI), and from *Don Quijote* (28 pp.), while Quevedo's *Buscón* and *Sueños* together occupy 9 pages and Pereda's *Peñas arriba* 8+. With the shorter extracts, some 40 authors in all are represented.

As regards linguistic detail, Prof. Pattison has in general been guided, as he explains, by pedagogical rather than scientific considerations. He has modernized the spelling except when poetic rhyme or rhythm would be affected, so that the student is not jarred by *yua* but sees a mere *iba*. Otherwise the language of the originals has not been changed. He has not altered in any event the orthography of the ballads or of the *Quijote* selections.

The publishers (not the author) assert that the book "obviates the necessity of purchasing . . . a dictionary." The reviewer felt doubtful of the validity of such an assertion, and not having as yet had the opportunity of submitting the collection to the acid test of class use, checked one page chosen at random (p. 355, from *Pepita Jiménez*) against the Vocabulary. Ignoring

* The figure for page space should be about doubled to calibrate in terms of the ordinary octavo textbook. Each page has two columns, the columns being narrower but about 50% longer than an ordinary text page.

the most common words of the language, 28 items proved missing from the Vocabulary. One (*no ya . . . pero ni*=not to be sure . . . but not even) could perhaps be inferred from the context. The remaining 27 are clearly items which, in the author's judgment, every 3rd-year college student should know, because words obviously needing elucidation were all relevantly defined. The reviewer, for his part, would be content if half the members of a 3rd-year class were sure-fire on all 27 items, including such border-line cases as *lleno, olvidar, lejos de, en cuanto a, belleza, alma, casi, mismo, viejo, hoy, sin embargo, apenas, pasar por* (encogido), *tonto, dentro de, feo* and 11 others. So much for one page. Prof. Pattison emerged with flying colors from the test, but the limitations of space prevented him and would prevent any other human being from justifying the publisher's optimistic boast.

Since the distribution of the book under review will cost the publishers a penny, and since the 576-page volume is bulky to have around if unwanted, it seems well to indicate certain gaps, so that fetish-worshippers will not be writing in for a copy only to find their idol missing. Portuguese-Galician poetry is not represented, though it is described. *El Caballero Zifar* is not mentioned, nor is *Gil Vicente*. There is included no writer flourishing in the 18th century or first third of the 19th, though the 18th century is adequately discussed in an essay. There is no specimen of drama after *Don Álvaro*, and dramatists of the last half of the 19th century are ignored except for a passing reference to the "great . . . Echegaray" (under Benavente, p. 481). Núñez de Arce and Blasco Ibáñez are left swimming in the inkpot. The work is certainly not intended for enthusiasts in 20th-century literature, indeed the effective application of the author's method terminates with Campoamor (who is well presented) and the realistic novel of the latter 19th century. There are cursory extracts from Baroja and Balle-Inclán, with Azorín faring slightly better, while 4 poets, Darío, A. Machado, J. R. Jiménez, García Lorca—are granted a total of 6½ pages. There is no hint of the existence of such notables as R. León, Concha Espina, Marquina, Miró, Pérez de Ayala, or Sender. The book's anticlimax is to be attributed, one conjectures, to plain space limitations.

The value of a book of this type, however, patently is to be appraised not by its omissions, which are inevitable, but by the success with which the author, working within self-imposed boundaries and with materials as indicated above, has been able to convey to the student a sense of the vitality and indubitable beauties of the literature surveyed. So appraised, Prof. Pattison's work is wholly admirable. The brief but excellent introductory essays in English insist on clear generalizations which blend with the Spanish readings to leave on the mind strong unified impressions. A fatuous and windy teacher, it is true, could partly nullify this result, but Prof. Pattison has made such dull-witted sabotage difficult.

The impact on the mind of the features of Spanish literature selected by Prof. Pattison for his book, is greatly reinforced by the author's careful planning, a few evidences of which leap to the eye. Manrique's *Coplas* will surely gain in appeal for the student reader by the inclusion of the graphic portrait of Rodrigo Manrique (the immortalized father) taken from Pulgar's *Claros varones de Castilla*. Garcilaso's *égloga* enables the author (p. 62) to identify for the student the spirit of the pastoral novel. Larra's *cuadros* are followed by Zorrilla's verses to Larra's memory. Mesonero Romanos' famous essay on *romanticismo* follows *Don Álvaro*. Azorín's *Las nubes* stems from the *Celestina*, a footnote reminding the reader of the latter's tragic conclusion. And Baroja vents his spleen against *el mal de vivir*, with *acción* a partial antidote (*Juventud, egolatría*), after which the author presents (from *Zalacain*) "The origin and childhood of a man of action."

Space precludes detailed mention of innumerable apt observations and tokens of good judgment. Let it be only remarked that the instructions on "How to Read Spanish Poetry" (pp. 27-29) are so clear and non-technical that they might well be repeated in vol. II, for those who use that half alone of the 2-volume printing.*

* Vol. I ends with Quevedo, vol. II beginning at the 18th century. Volumes paged consecutively, as in the two-in-one printing. "Each volume is equipped with complete notes and vocabularies." (Publishers' comment)

The publishers have blown hot-and-cold in support of Prof. Pattison. The cirrhotic-liver effect of the cover and title design is repellent, but as with Alarcón's miller, matters improve inwardly. The type used is such that the double-column pages are clear and not hard on the eyes. On one page only (485) the type has slipped, which is near perfect type-handling. The stitching permits the book to lie open smoothly at any spot. Finally, not a single misprint was noticed in a fairly careful check-over.

All in all, the book is so intelligently done and its contents so appealing, as to fairly convince skeptics of the principle of the survey course, of whom the reviewer is one, that under certain conditions, and with a disciplined teacher who doesn't drool, perhaps the job would have a 50-50 chance of success.

NELSON W. EDDY

*University of Michigan,
Ann Arbor, Michigan*

LURIA, MAX A., *Correspondencia comercial al día*. Con datos útiles para la exportación. New York: Silver Burdett Company, 1941. Cloth. Price, \$1.80.

This completely new edition of Professor Luria's earlier *Correspondencia comercial* is perhaps the most practical of commercial Spanish texts. At the same time, the author's care in choice of vocabulary, idioms and constructions makes it an entirely satisfactory composition book for any intermediate Spanish class. Its use contributes greatly to the student's general information and to his understanding of Spanish people. Furthermore, the completeness of the text makes it a suitable and convenient reference book in any business office for those engaged in writing letters in Spanish.

There are over ninety examples of actual Spanish letters of all types, dealing mostly with general types of goods sold and advertised on the Latin American market. Some sixty-four English letters for translation into Spanish are based directly upon the Spanish examples. These, with their constant repetition of important phrases and expressions, meet the requirements of teachers who believe translation from English to Spanish to be the most satisfactory practice for students.

Accompanying each set of letters, in addition to other useful exercises, are a *cuestionario* and sentences to be translated into Spanish. In various sections through the book the author furnishes general material about quoting for export, export houses, trade opportunities with Latin America, etc. At the end are a bibliography of useful reference books, a very helpful list of Spanish abbreviations, a verb appendix, and tables of numerals, weights and measures. The reproduction of twelve actual advertisements of well-known products adds to the attractiveness of the text. The Spanish-English and English-Spanish vocabularies are entirely adequate.

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WILLIAMS, EDWIN B., *An Introductory Portuguese Grammar*, New York: F. S. Crofts and Company, 1942. Price, \$1.90.

An Introductory Portuguese Grammar by Edwin B. Williams is welcomed by teachers of elementary Portuguese because not only is it a decided improvement over existing Portuguese grammars, but also because it stresses the importance of Brazilian as well as the mother tongue. In the preface to the text the author admits that the book had to be written "without benefit of frequency lists and an established body of syntactical doctrine," and suggests that if Portuguese is to take its place beside the other Romance languages, more work should be done in the syntactical field. He stresses the need for vocabulary, idiom, and syntax fre-

quency counts and urges that investigations be made in syntactical classification and definition in both Brazilian and Portuguese.¹

The grammar, consisting of 168 pages, undertakes to set forth for the beginner the elements of Standard Portuguese (generally speaking, the language spoken in the region lying between Coimbra and Lisbon) and Brazilian Portuguese, of which there is no so-called "standard." Also, the author has frequently listed parallel expressions in both Brazilian and Portuguese. The modern spelling, which resulted from the Orthographic Accord between Brazil and Portugal, is used, with slight variations.

Pages preceding the body of the grammar proper point out the chief similarities and differences between Portuguese and Brazilian pronunciation. An attempt has been made to simplify the explanation of the rules of stress and of the use of written accent marks. In the vocabulary of each lesson, in paradigms, and in the general Portuguese-English vocabulary in the back of the book, the vowel-quality of stressed syllables of words is indicated.

Roughly, between 750 and 850 words and expressions are introduced to the beginner. Lesson vocabularies average about 30 words and idioms. The author is careful to reduce the vocabularies in size when dealing with more difficult grammatical points. For example, Lessons 10-15 treat, in the main, object pronouns, their combining forms, and their various positions in the Portuguese sentence. Vocabularies of these five lessons average about 17 words and expressions.

Exercises are of four types: a paragraph of Portuguese reading with questions based on it, to be answered in Portuguese; completion exercises; two or more paragraphs to be translated into English; a series of English sentences to be translated into Portuguese (these average 14 per lesson). By splitting the Portuguese-English translation into two or three units, the author has made it easier for the instructor to divide the lessons into two or more parts, according to particular needs.

Attention is called to differences between Portuguese and Spanish where it is deemed advisable, although there is apparently no sustained effort to indicate parallels between the two languages. For example, the *differences* between Spanish and Portuguese usages of *ser* and *estar* are noted. Many similarities are taken for granted unless otherwise indicated.

The future and conditional indicative tenses are presented independently. The former is introduced in Lesson 15, thus allowing time for absorption by the student before the similar conditional tense is explained. Two potential "stumbling-blocks," the personal infinitive and the future subjunctive, are dealt with simply but lucidly.

The appendix contains combining forms of prepositions with articles, paradigms of regular verbs, orthographic-changing verbs, and radical changing verbs, plus tables of 27 irregular verbs. The treatment of radical changing verbs, especially in regard to pronunciation, is straightforward and understandable.

The text, which is designed to cover most fundamental points of Portuguese grammar, should be completed with no great difficulty in a college semester with, perhaps, some time left over for outside reading. The need now seems to be for an elementary reader in Portuguese.

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¹ At the present time *The Southern Committee for the Advancement of Portuguese Teaching* is engaged in making a word frequency count in Brazilian.

• Books Received •

MISCELLANEOUS

- Annual Report of the Superintendent of Schools, 1940-1941.* Board of Education, City of Chicago.
- Frost, William, *Fulke Greville's Caelica: An Evaluation.* Privately printed, 1942.
- Haber, Tom B., *A Writer's Handbook of American Usage.* New York, etc.: Longmans, Green and Company, 1942. Price, \$1.00.
- Montgomery, George R., *English Language Sounds.* For learners of English, for students of English, and for their teachers. Stamford, Conn.: The Redington Montgomery Publishing Company, 1942. Price, \$1.00.
- Naylor, John S., *Informative Writing.* New York: The Macmillan Company, 1942. Price, \$1.75.
- Schlauch, Margaret, *The Gift of Tongues.* New York: Modern Age Books, Inc., 1942. Price, \$3.50.
- Studies in Honor of Frederick W. Shipley.* By his Colleagues. St. Louis: Washington University Studies. New Series, Language and Literature, No. 14, 1942.

FRENCH

- Brodin, S. B., and Vigneras, Marcel, *En Scène. Trois Comédies avec Musique.* New York: The Dryden Press, 1942. Price, \$1.45.
- Coude-d-Coude, American Institution of Teachers of French, South Carolina Chapter. Edited by Jean Autret. Mimeographed.
- Cru, Albert L., and Guinnard, Aurea, *Le Français Moderne.* Illustrated by Barry Bart. New York: The Macmillan Company, 1942. Price, \$1.80.
- Dubrulle, N., and Dunlap, E. C., *Intermediate French.* Illustrated by Hanson Booth. New York, etc.: Charles Scribner's Sons, 1942. Price, \$1.80.
- Dumas, Alexandre, *Le Conte de Monte-Cristo.* Edition Scolaire préparée par A. G. Bovée. New York and London: Harper and Brothers, 1942.
- Gaudin, Lois S., *Les Lettres Anglaises dans L'Encyclopédie.* New York, 1942. Columbia University dissertation.
- L'Ami Bob d'après Quinel et de Montgon,* edited by A. G. Bovée and Aurea Guinnard. New York: The Macmillan Company, 1942. Price, \$1.28.
- Landry, Joseph A., *The French Verb in One Conjugation.* New York: Thomas Y. Crowell Company, 1942. Price, 95 cents.
- Pfeiffer, Rubin, *Joie de Lire.* New York: Henry Holt and Company, 1942. Price, \$1.48.
- Rousseau, Jean-Jacques, *Discours sur L'Origine et les fondements de l'inégalité parmi les hommes.* With an introduction by F. C. Green. Cambridge: At the University Press, 1941. New York: The Macmillan Company. Price, \$1.15.
- Waterman, Mina, *Voltaire, Pascal and Human Destiny.* New York: King's Crown Press, 1942. Price, \$1.75.

GERMAN

- Vesper, Will, *Tristan und Isolde. Parsival.* Edited by Hans Jaeger and Bernhard Ulmer. New York: Henry Holt and Company, 1942. Price, \$1.40.

SPANISH

- El Doncel de Don Enrique el Doliente por Mariano José de Larra,* edited by J. Horace Nunez. New York: The Dryden Press, 1942. Price, \$1.25.
- Giese, William F., and Salas, Manuel, *Spanish Grammar and Reader.* A Synchronized Course. New York: The Dryden Press, 1942. Price, \$1.50.
- The Latin-American Song Book.* A Varied and Comprehensive Collection of Latin-American Songs to be Used and Enjoyed by all who like to Sing. Complete with Piano Accompaniment. Published in Co-operation with the Music Division of the Pan American Union. Boston, etc.: Ginn and Company, 1942.